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A AMERICAN COUNTRY HOUSES BY ALBRO AND LINDBERG, ARCHITECTS

Two tendencies have contributed to give the country house its present importance as a problem in American architecture—the impetus to the outdoor life and the insistent aspiration toward beauty—two factors which though of equal value have not won an equal recognition. Fresh air and the countryside are proclaimed and acknowledged. We confess to having lungs. But that we may be endowed also with the seeing eye passes belief. Modesty holds the thought a presumptuous boast. Here and there some individuals may admit a little hard-won taste—as a people we envy the men of the Stone Age their refinement. The lecturer has told us with a sigh of the golden days of the Renaissance, when every tinker was a heaven-born artist; of Attica, too, where the merest truck farmer could draw up a full set of plans for the Parthenon on demand; and we know from disinterested testimony that we have never a thought above the canning of tomatoes.

The vitality of the misconceived commonplace is amazing to any one who has occasion day by day to note the abounding, humble, avid preoccupation with matters of art pure and simple. There is, to be sure, danger of a counter exaggeration. The miller living at the millrace may think the whole stream swifter than it is, but he is not easily convinced that the flow is a delusion. So in this matter of country dwellings the architects may declare that except the owner be gagged and bound they labor in vain; the lecturer may display his horrible examples and protest that this people must be an abomination before the Great Architect of their national fortune; but every mail will bring the comforting assurance that, unless we read the signs all wrong, there is nothing indigenous about ugliness and that a home-loving people does not altogether hanker after monstrosities. There is the more

tangible evidence, too, of an economic result. The market pays its well-meant if sometimes bewildered respect to the esthetic appetite. Dwellings which seem to call for blind occupants suffer in value, so that all begin to pretend to good looks. The elevation, and not the plans alone, becomes an important item in an investment, and if a man is building for himself he intends to be housed with the same tact with which he is clad. He will not be decked out like a harlequin—not if he knows it.

Where the architect enjoys a real opportunity and shows himself worthy it is tact that we may look for confidently in his work. He will plan not only for the persons who are to live within the house but also to please nature outside. In this attempt we shall find him little concerned with self-conscious thoughts of that national style which throws the magazine writer into a fever of agitated demands. The architect knows that all houses have their parents and their grandparents. His privilege is, in tending the individual needs of his product, to choose its ancestors, suiting the heritage to its purpose. So we find in good work the mark of styles which have long since proved their beauty and fitness—traces of the Swiss chalet in the mountains; the manner of Italy where climate and the love of the garden prompts it; variations of a tropical type in the bungalow; vestiges of old Spain on land once ruled from Madrid, and often along the Appalachian slope those several styles that flourished before the colonies had thoroughly tested their career as a separate nation. There is, for example, a reminiscence of the home of Washington at Mount Vernon in the house shown on a following page, which Messrs. Albro and Lindeberg are building for Mr. Tracy Dows on the Hudson; and in the other minor buildings on this estate are several modifications of Colonial practice. But the work of these architects is especially interesting in the care they have put upon smaller projects.

They have turned to the older country work of England, and more particularly to the cottages of

American Country Houses



HOUSE FOR F. G. SCHMIDT, ESQ., KINGSTON, N. Y.

ALBRO AND LINDBERG, ARCHITECTS

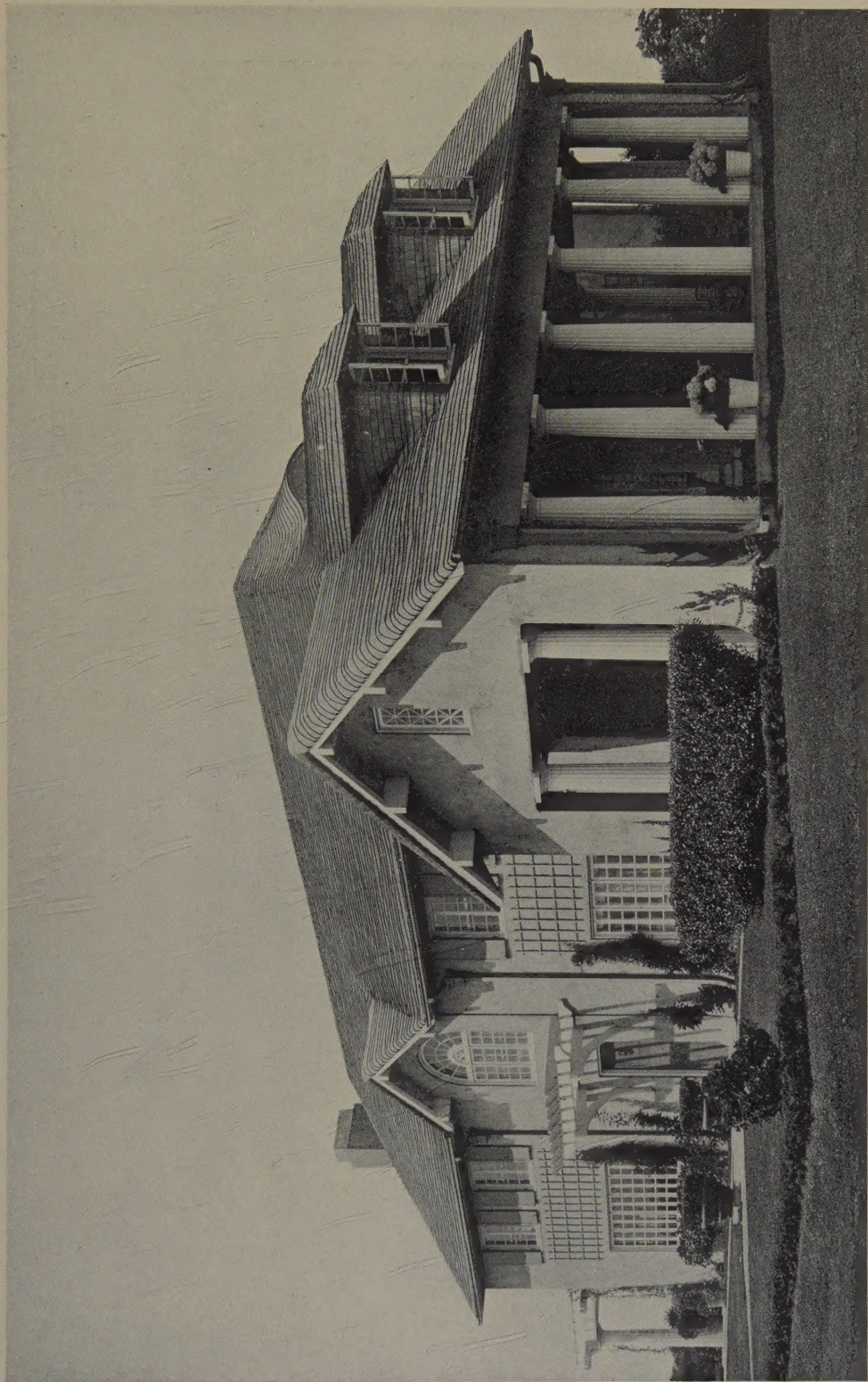
Kent and Sussex, for suggestion. Here they find a repose and charm that is generally lacking in our domestic work of small scale. Neither fantastic in outline nor frivolous in detail the English country cottage combines a simple dignity with a peculiarly successful feeling of home. The study of this type has led the architects to transplant some of its effects to the Westchester and Long Island region with gratifying results. The characteristic softening of outline due to the thatch roof has been reproduced in a roof which, while by no means the whole story, is worth noting. For the roof is unquestionably one of the important features in country-house designing. Bold in outline, simple in plan and picturesque in grouping and arrangement, successful roofs, as exemplified in English work, owe their charm to their unbroken surface and treatment.

The mechanical difficulties here have been met quite simply by the use of ordinary cedar shingles nailed wet (in which condition they bend easily) to furring so constructed as to give the roof a slightly convex surface and to admit the rounding of the gables; and by laying all the courses out of the horizontal so that they vary in exposure to the weather from one to five inches.

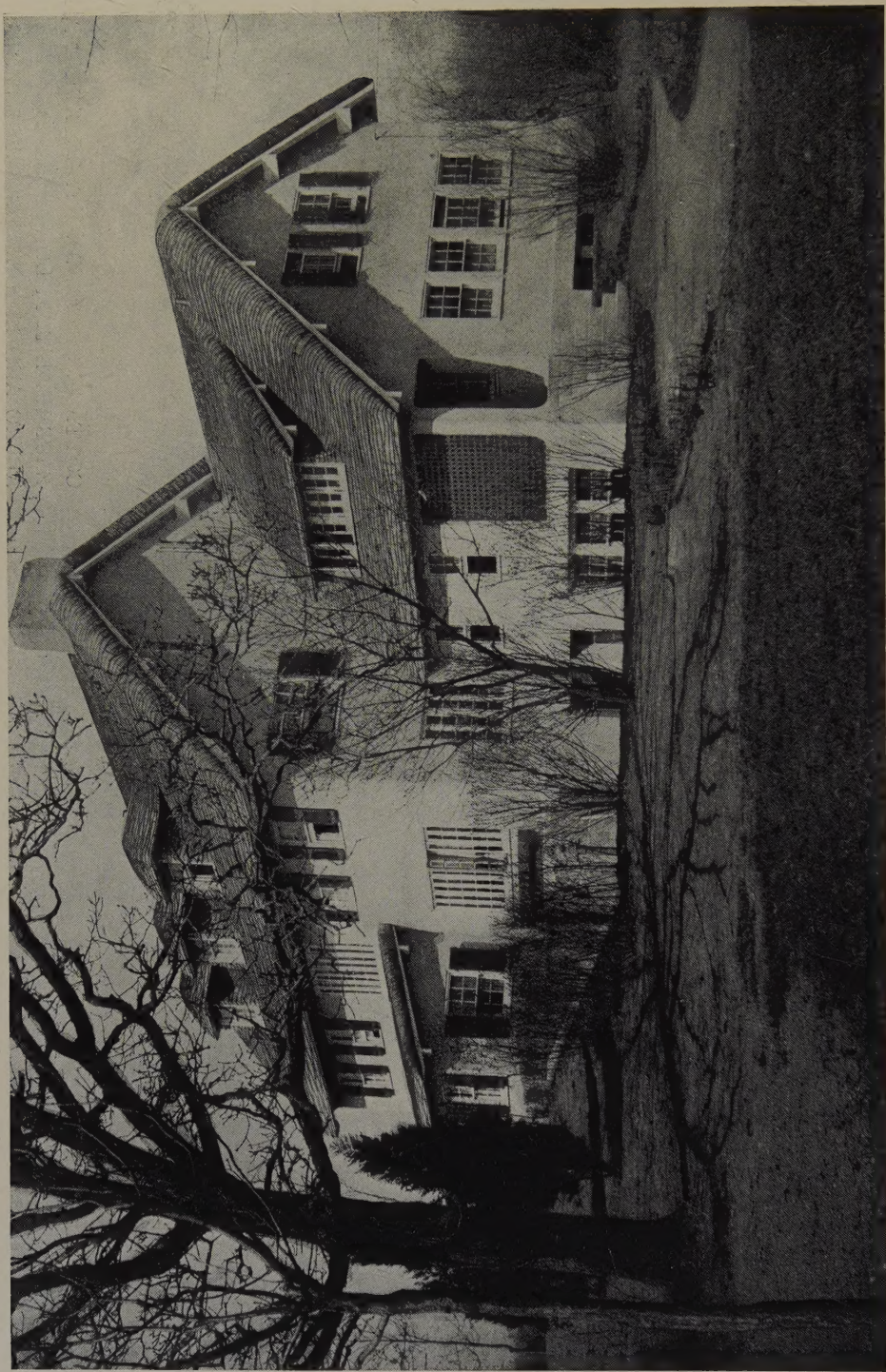


STABLE FOR CHARLES BROWN, ESQ.
MOUNT KISCO, N. Y.

ALBRO AND LINDBERG
ARCHITECTS



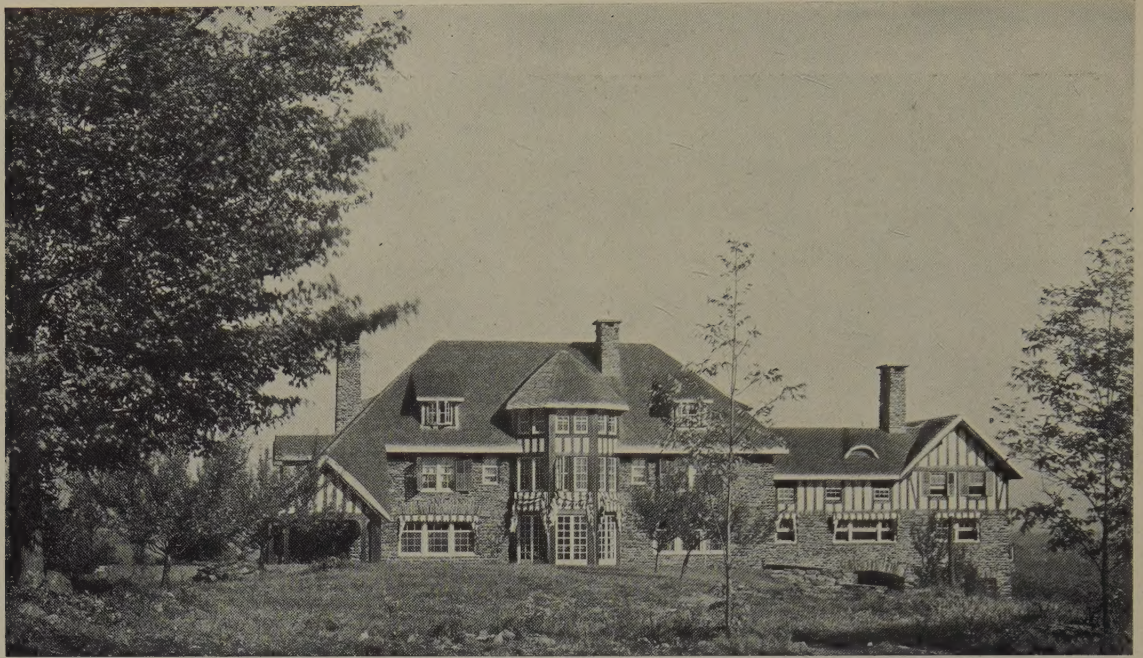
COTTAGE OF EDWARD T. COCKCROFT, ESQ.
EAST HAMPTON, LONG ISLAND
ALBRO AND LINDBERG, ARCHITECTS



RESIDENCE OF CARLETON MACY, ESQ.
WOODMERE, LONG ISLAND
ALBRO AND LINDBERG, ARCHITECTS



RESIDENCE OF CARLETON MACY, ESQ.
WOODMERE, LONG ISLAND
ALBRO AND LINDBERG, ARCHITECTS



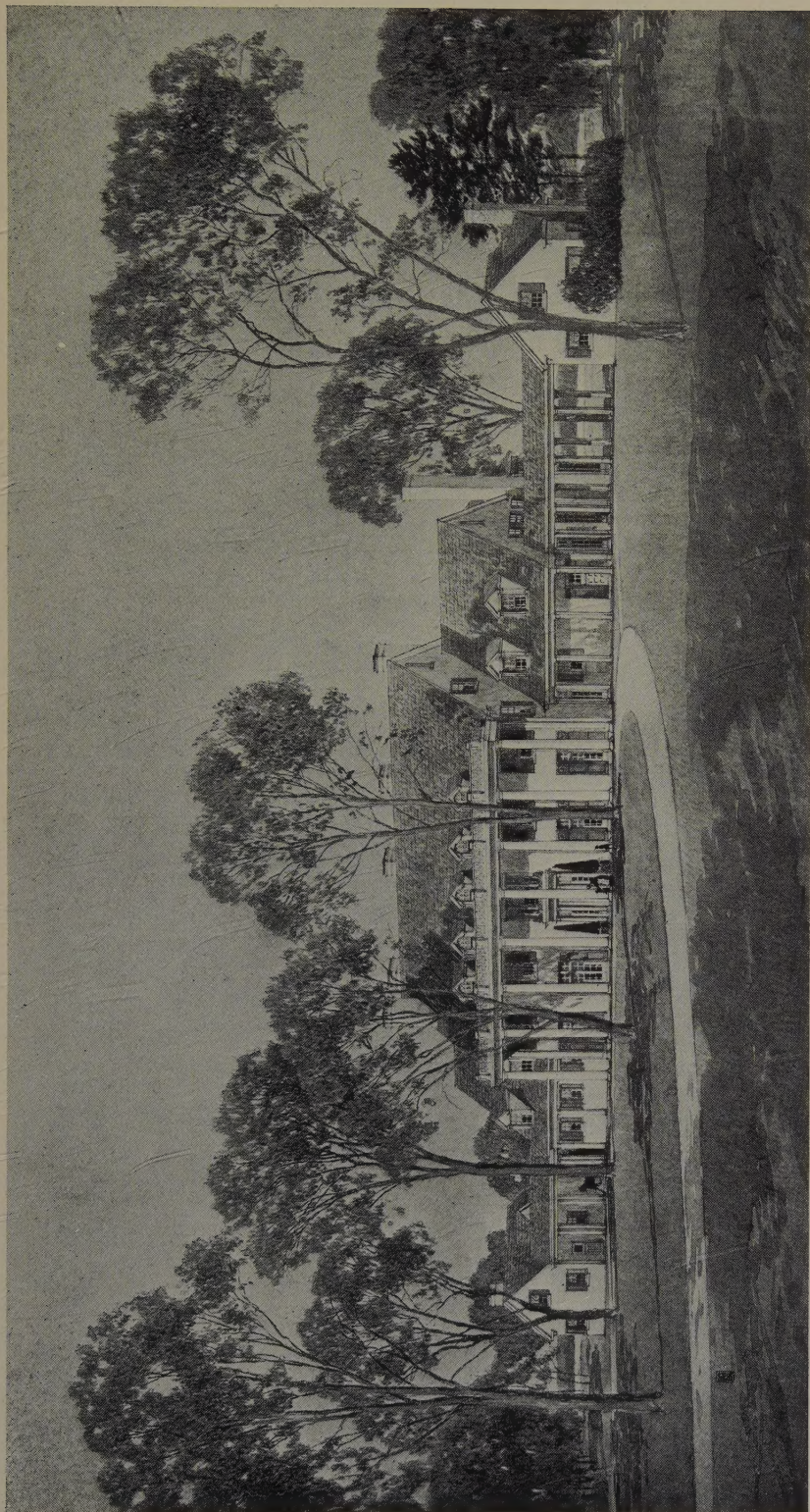
RESIDENCE OF CHARLES S. BROWN, ESQ.
MOUNT KISCO, N. Y.

ALBRO AND LINDEBERG
ARCHITECTS



SMALL FARM COTTAGE FOR TRACY DOWS, ESQ.
RHINEBECK, N. Y.

ALBRO AND LINDEBERG
ARCHITECTS



RESIDENCE OF TRACY DOWS, ESQ.
"FOXHOLLOW FARM," RHINEBECK, N. Y.
ALBRO AND LINDEBERG, ARCHITECTS



FARM COTTAGE OF TRACY DOWS, ESQ.
 "FOXHOLLOW FARM," RHINEBECK, N. Y.

ALBRO AND LINDBERG
 ARCHITECTS



STABLE FOR TRACY DOWS, ESQ.
 "FOXHOLLOW FARM," RHINEBECK, N. Y.

ALBRO AND LINDBERG
 ARCHITECTS

Philip Wilson Steer

PHILIP WILSON STEER, PRESIDENT OF THE NEW ENGLISH ART CLUB.

"THE painter is not worthy of praise who only does one thing well, as the nude, or a head . . . or landscapes . . . for there is no one so dull of understanding that after devoting himself to one subject only and continually practising at this, he will fail to do it well." The great Florentine's pet assertion, let pass, for us has a certain drastic effect. Off the roll of praiseworthy painters it sweeps many accepted names, while for those who come up to its universal standard it is a conspicuous certificate. Pol-Limburg, I suppose, and the Van Eycks; Giorgione, Correggio and Rubens; Rembrandt and Velasquez most conspicuously of the older masters stand this test. Of recent masters the most prominently to come up to it are Millet, Corot, J. and M. Maris, Manet and Wilson Steer, President of the New English Art Club.

Wilson Steer, as yet but in the artist's prime, fills in contemporary art a unique place. As

landscapist, he has reached a height since Turner attained by few, and as painter of the nude with Watts, his position is solitary in British art. In portraiture, his range is more restricted, but here too, from his most congenial opportunities he has won a distinguished and penetrative expression. That a man barely at the full tide of an artist's strength should have reached a place so high, not merely parochially but, as posterity will count, in relation to modern art, is significant. We can discern, I think, in his earliest youth a partial cause. His father, himself a painter, tinged his youngest impressions with art and the study of a fine tradition. Hence the pictorial aspect and point of view grew up with him as the natural vision, the handling of pigment was soon habitual. As a lad of fifteen he could carry through a self portrait, in the style of Rembrandt, that still strikes one by its qualities of well seen form and tone, of honest assured handling and clear luminosity.

It is amusing to remember that in the Gloucester School of Art Steer stippled sedulously for the Academy. With unerring instinct they refused



"THE LIME-KILN"

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BY P. WILSON STEER

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him, thereby tolling, as he supposed, the knell of his artistic possibilities. In Paris, however, the poor accomplishment of many disillusioned ex-Academy students injected a suspicion as to the fallibility of that frost-bound corporation. In the earliest eighties he took his schooling at Julian's and the Beaux-Arts, where we may figure him, I think, an inconspicuous student, impressed by Bouguereau, emulous of the academic style of Cabanel. Among his preconceptions, as it were a shell blowing them to pieces, dropped the Manet Memorial Exhibition of 1883. Before then, curiously, in the *ateliers* Manet had practically been undiscussed. The more surprising therefore Steer found his vision, the more readily he set out to follow it. With the masters of painting it seems usual that before breaking away into their personal, unique expression they should have passed through and probably excelled in the accepted academic canons of their upbringing. The nature of the Impressionism that Steer immediately contracted, for him precluded, if we do not count his student work, a period of tightness. For his Academy

pictures of '83 and '84 I cannot speak, but certainly his first considerable period, represented by *Knucklebones*, *Andante*, *The Pier Head*, and towards its close by *Boulogne Sands* and *The Procession of Yachts*, covering from '85 to '93, was one of advanced loose principles. Generally those paintings appear, to our acclimatised eyes, undistinguished save by their inherent sense of light and colour, and a brilliant impressionism. Their *motif* is the penetrating influence of light, the glare of the full sun. From their painting, you would not anticipate one of the first living masters of actual pigment, nor from their superficial brilliance of suggestion, tone, and light, one of the greatest landscape painters of our day. *Swanage* of '91, a twilit seascape, is a remarkable exception. Its grave tenderness and poetry, its large massing and conception, are far more than clever.

Influence of one painter on another is by many writers misapprehended. An influence is more easily caught, it may be from an isolated picture, than is often postulated. Quitting what I might call his French phase, Steer distinctly made for a



"THE OUTSKIRTS OF A TOWN"



"CORFE CASTLE"
BY P. WILSON STEER

different occupation. The pictures of 1896, and yet more of 1898, are hard to reconcile with *Boulogne Sands*. Their difference of handling, of which *The Japanese Gown* of 1894 (see *THE STUDIO*, vol. iv., p. 70), and *The Waterfall* of 1895 are a clear type; their exhibition of a formal pattern and especially the sobriety of their colour mark the deflection of his inspiration. Franz Hals, perhaps, and Gainsborough, and probably the work of his contemporaries, served to deflect it. In such a case, and in his later work, influence is more properly suggestion for an individual development. From Constable and Monet, from Boucher, Vermeer and Turner, Steer has accepted prompting, and in the detail of a pose and an arrangement from Orchardson. Peppercorn and Watteau have tinged his view of landscape, Whistler, I think, just transiently flushed it. Typical of the years I have named is the fine portrait of Mr. Croal Thompson, with its skilled tone and fluent brushwork; and the early *Richmond Castle*, obviously designed and of a full fat quality of paint. Of his sombre, almost monochromatic phase, with strong black shadows and silvery lights, a small nude of '96 and his woodland pieces, *The Vista* of 1898, a Park scene of 1899, and the grandly disordered *Birdsnesting*, are representative. In them we read Steer's deliberate pursuit of stately decoration and simplification; in them there is a rare appreciation of the varying properties of oil paint, its *transparence* and liquid impasto. By the very frankness of their decorative stamp, they achieve their function more successfully than do certain later pictures of this class. In these a quality of atmosphere and fusion, and the discarding of strong darks, weaken the rhythmical effect. Indeed, at one period of our master's development, dreading the smell of conventional arrangement he sometimes indulged realism at the cost of rhythm. That this was deliberate his preliminary sketches, instinct with firm-knit pattern, prove. His best and most characteristic work, seen in his latest oils and in his unexampled water colours, achieves that hardly compassed summit, the union of rhythmic swing with fusion and full content. To close my brief *précis* of the development of Steer's landscape prior to 1900 I will just touch, as distinct from his sombre tonality, the Watteau-like *Ludlow* of 1898, a peculiarly delicate and atmospheric composition, of an almost monochrome scheme of gold and grey, and *Knaresborough* of 1897, which is important as foreshadowing the particular revelation of landscape this artist has achieved.

But before I pass to that achievement, his series of paintings of the nude, mainly belonging to the 'nineties, must have place. As already said, Steer in this branch of art has a solitary rank in the British School. Watts only, and his aim was less concentrated, stands with him on the ground he occupies. In his rendering of the nude he has recaptured what seemed practically lost; he, in a country where Leightonism has obscured the real nature of figure painting, has revealed again the qualities in flesh and form that Tintoret and Correggio and Watteau so wonderfully felt. His work in this branch may be classed as thinly painted, when subtly beautiful colour was the theme, and as richly loaded when the shimmer of light suffusing gives flesh a new beauty and texture. The nude, in short, brings out in Steer his greatest powers equally with landscape. It gives full play to his love of silvery-greys, pearl-rose, and ivory-carnation, to his enthusiasm for the mystery of light and texture, the secrets of luminous shadow. Thus he endows his paintings with the single-minded purpose and large style of the great Italian and French masters.

A *Nude* and the *Sketch for a Decoration* recently shown with it at the Goupil Gallery, are typical of the painter's instinctive sense of colour. He seems almost unconsciously to think in colour; his colour rhythm, poet-wise, is simply born. The finest schemes that have occupied the greatest colourists, Japanese and European, have given him his harmonies: grey lilacs, "gold and honey," muted blues and silver; or, again, *bleu de ciel* gradating to a veiled opalescence, the gleaming white of cumulus, and in the foreground, opposed to the grey-blue iridescent distance, a richly golden green. This innate spontaneity of colour gives away, as one might hear it put, his neighbours in an exhibition; whereas his work strikes as colour, they too often seem but coloured. I need but to refer to his Uffizi portrait, the *Mrs. Styan* and *Mrs. D. S. MacColl*, to *The Music Room* (see *THE STUDIO*, vol. xxxviii., p. 227), *The Beaver Hat*, and *At the Window* for confirmation. And in this connection, and as his vindication as a penetrative portraitist, *Mrs. C. K. Butler*, with its beautiful flesh painting and Gainsborough-like quality of sweet dignity and refinement, finds place.

Another aspect of Wilson Steer's universality in endeavour is seen in his room decorations, his panels and overmantels. To them he brings a light and graceful inspiration, *dix-huitième* in mode, and in theme of what I might call the *fête champêtre* of to-day. The convention inseparable from



"A PROFILE"
BY P. WILSON STEER

Philip Wilson Steer

space decoration he tempers with his individual sense of atmosphere and key. Sometimes in delicate colour, tuned to the surroundings, sometimes in grey monochrome he treats of picnic sports; girls playing battledore, or idling on the shore (an admirable excuse for his favourite scheme of pale honey and grey); girls angling, kite flying or engaged with the see-saw. Most beautiful of these decorative panels is the sketch design, lately exhibited, suggesting as it does the pitch Steer might fly, with the nude as subject, and as embodying his finest colour. Those who have seen the black-and-white painted *Rape of the Sabines* in the painter's studio will recall the distinction of its conventional style. It is especially interesting as revealing, in the raw, his main *motif*, the large fusion of nature in the shadows and the large pattern traced by the lights.

As the landscapes of the early 1900's stand to those of the 'nineties, so to them stands his present period. In this it is possible to see, I think, what his most personal expression will be. The earlier 1900's will be termed, perhaps, his transition period, the time in which so many masters have achieved such splendid work. The full power of sunlight again obsessed him: in contrast with the sombreness of 1898 and '99, his palette glowed with pigment's fullest gamut. Naturalistic effects succeeded deliberate decorative tonality. *Dewy Morn*, shown in 1900, is important since it contains practically a new expression. A little *Park Scene* of that time, inspired perhaps by some newly seen Watteau, gives us in a wholly fresh spirit the depth, the pathos, of that master, and foreshadows the profounder feeling in Steer's work. In 1901 and 1904 were painted *The Rainbow* (see *THE STUDIO*, vol. xxiv., p. 266) and *The Storm*, pictures of extraordinary brilliance. The latter indeed is consummate as rendering in perfect harmony the glare of sunlight beneath a sky almost black. Painters will appreciate the mastery of gradation to achieve this. To that period belong

certain smaller canvases, more precious than the larger worked-up pieces. Spontaneous first impressions immediately registering their author's genius, enthusiasm, and swift selection; in quality of paint fluently swept in, with a rare sense of smouldering colour; bound together by a master of design, they are of Steer's most vital achievement. Such pre-eminently is the *Hawes Sketch* in Mr. H. Trench's important collection; such are, in Mr. Butler's possession, *Haymaking* and *The Cotswolds*. Their scheme is of silvery greys, clear steely blues, and in the lights a pale gold-green. The *Hawes Sketch* is ominous of storm and falling night, the large *Hawes* picture gives us the morning's joy; it is a great song of sunlight, of blowing wind and the glorious pageant of the sky, through which sail mighty cumulus, shadowing in strips the great expanse of moor and fell. A more visionary note is struck in the limitless distances, lost in the mystery of light, of *The Golden Valley*, the *Severn Valley* and in certain water-colours of 1901 and 1903. In his water-colours more, perhaps, than in his oils Wilson Steer may be said to have found a new expression, to have revealed. In them rings a chord of intensity and passion less audible in the oils, of which indeed stock criticism asserts the detachment, the lack of deep inspiration.

This year's indisputably is Steer's highest pitch, as yet. *The Blue Sash*, *At The Window*, and the landscapes of the present exhibition abundantly



"CLIFFS BY THE TEME (EVENING)"

BY P. WILSON STEER



"THE BALCONY"
BY P. WILSON STEER

Architectural Gardening.—V.

display it. Constable, with whom only the robust splendours of *Rye Harbour* and *Corfe Castle* (p. 261) are comparable, did not achieve their full conviction. His knowledge of skies and his power of structure were less. For their quality of a beautiful inspired realism the distances in *Rye Harbour* and *The Lime-kiln* (p. 259) are in art unequalled. The grip of land structure, the strength, massiveness and limitless recession of *Corfe Castle*; the sense of elemental might and of the puniness of man; in fine, the epic vastness of land and sky that epitomises a great perpetual mood of nature, place this with the grandest work in landscape painting. With some of the most beautiful stands *The Isle of Purbeck*. Of all Steer's work it is the most complete. In quality of simple spontaneity of pigment, in its technical economy and co-relation, above all, by its spiritual depth, it justifies so high an estimation. *The Isle of Purbeck* may afford us the clue to the master's future expression. A companion picture, *Scene in a Park*, has the same profound undercurrent of thought. They both voice a stillness and a deep regret.

Such, briefly, has been Steer's path from a brilliant unlovely impressionism to a beautiful poetry; from a raw science to one of the peaks of profound art. The remoteness from material quality in Turner's most perfect attainment he has just touched. *The Isle of Purbeck*, purged, is truly spiritual. With the quality of his pigment, which, masterly and richly handled with a great painter's understanding though it be, yet appears lacking in *finesse*, time will deal, refining and enhancing. On this Wilson Steer, of course, relies. The ultimate condition, under varnish of

his enamellesque dry-paint, with its varied dragging and luscious *impasto*, will, I think, turn out to be not only finer than we suspect, but more, a distinct contribution to the art.

Need I add that Steer is unrepresented in our National Gallery of British Art?

C. H. COLLINS BAKER.

A ARCHITECTURAL GARDENING —V. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

THE additional interest and charm which water will give to a scheme of house and garden when carefully planned was suggested in the last of these notes, in the March number of *THE STUDIO*, and the curious neglect hitherto of the obvious advan-



A BOAT-HOUSE AND BUNGALOW. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

tages in design which the subject of a riverside house affords in this respect, was also mentioned.

There can surely be few more delightful problems that an architect can be called upon to solve within the range of domestic architecture, than that of designing upon a given site and under given conditions, a summer-house and garden on the banks of any one of our English rivers.

The neglect to take advantage of all the possibilities water affords in garden design, is by no means confined to work on the riverside; it is usually entirely ignored where there is a natural running stream of water actually on or adjacent to a site. It may sometimes occur that an old brook with a high hawthorn hedge forms one of the natural fences, and a more beautiful and effective one for the purpose could not be contrived; particularly if it should so happen that it forms the boundary between the approach road and the entrance side of the house. Here is an opportunity for a pleasant little stone or brick bridge, roughly built, with its sides decorated with a selection from the infinite variety of water-side flowers, which all our rivers (and notably the Thames) provide in abundance, covered with a deep arch formed in the old hedge itself or continued from it as may be necessary, the whole set centrally with the entrance door and connected to it by a white stone-flagged path bordered with flowers. Some such an idea as this can be easily and simply effected, and yet the usual method of dealing with such things has been to straightway fill up the brook with concrete, to tear up the old hedge by the roots and build a staring red brick wall topped with a cast-iron catalogue-railing with cast-iron gate and posts in the centre to match, and at a total cost for which the old fence could have been adapted a dozen times over.

Actual instances in proof of this are by no means wanting, and the sad thing about it all is that such vandalism has not been committed through any desire to destroy the natural beauties of a site for



A RIVERSIDE COTTAGE AND GARDEN

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

any particular practical purpose or from a mere lust for destroying beautiful things, but rather from a sort of ingrained conviction that no Englishman's house is complete until it is surrounded by a brick wall or a cast-iron railing. This sort of thing is to be seen in almost any building operations where new houses are concerned, and especially in the outskirts of our cities and towns. The old natural fence is usually the first thing to be destroyed, whereas for both common-sense and economical reasons it should be one of the first things protected and retained. Unhappily, however, it is a very rare exception to see common-sense exercised in such a simple matter as this; so rare indeed is it that the exceptions almost count for nothing.

In work of this kind there appears always an unreasoning and aimless spirit, evidenced every-

Architectural Gardening.—V.

where, in the misuse of material, in the entire want of a definite plan, both in house and garden, in the unintelligent application of so-called "ornament," and clearest of all—it is the sure mark of the speculating builder—in the cheerful indifference to the surroundings of his work and their connection with the building. If he could only be persuaded to save his money by leaving the natural boundaries alone, something would be gained, and a vast amount of unnecessary ugliness avoided. He has indeed been known to see dimly the point as it concerns his own pocket; but he is always obsessed with the idea that such a treatment lacks "finish," and is not suitable for a "gentleman's house."

It is curious how often such a natural advantage to a site as that afforded by a brook or almost any form of running water is regarded as a blemish; whereas the owner of such a site should deem himself a happy man in the possession of it. There are so many and varied ways in which it can be turned to good account. It is not often, perhaps, that it will so happily dispose itself as to form one of the boundaries of the site; it has

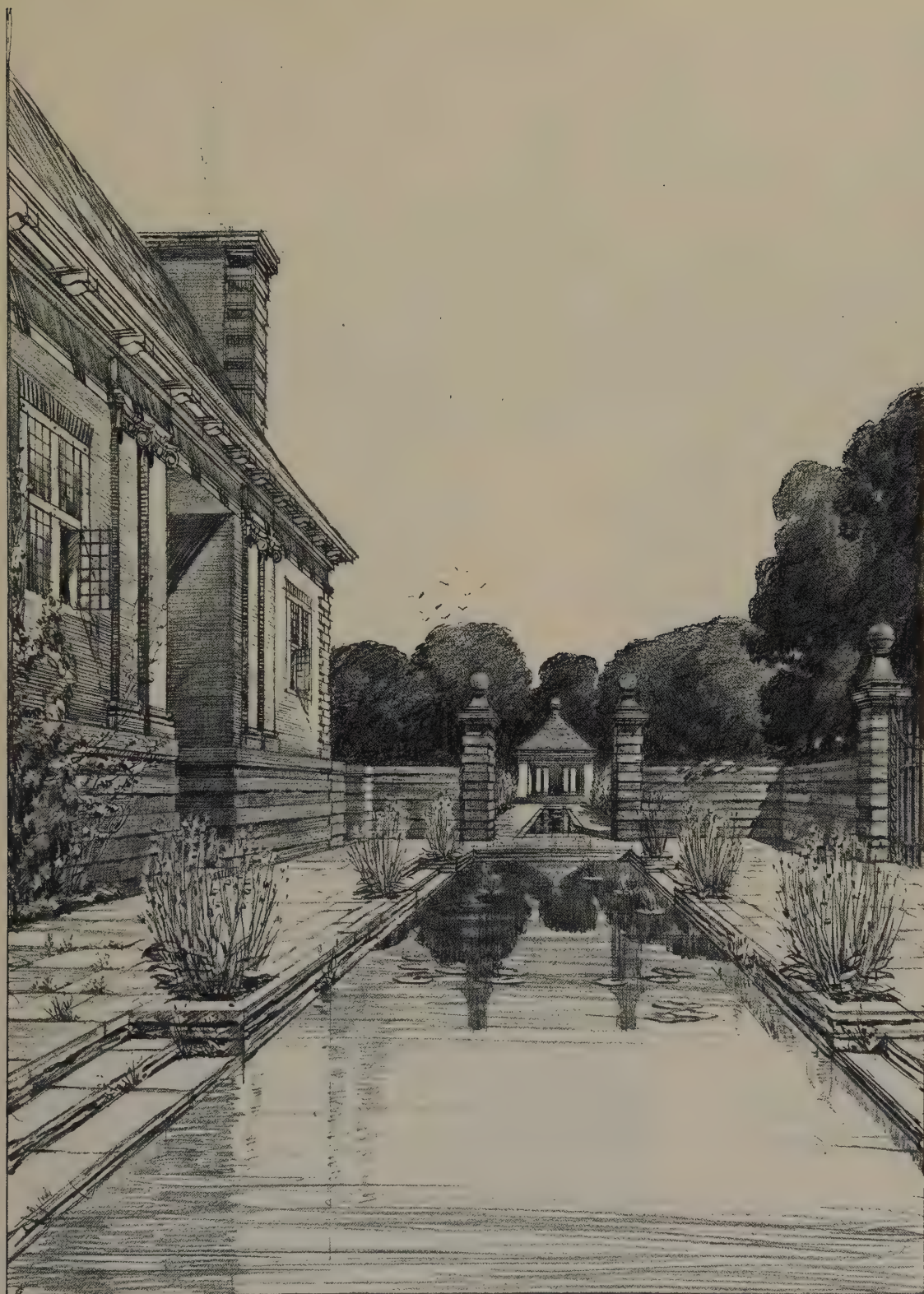
been known to run directly across the middle of it, perhaps not only of the site, but of the house itself. In the latter case a skilful architect once turned such a "blemish" into the most attractive part of the design of the house interior. In any case a very little common-sense and ingenuity are required to overcome such difficulties as these, and convert them into valuable and permanent artistic assets.

Questions of this kind often occur in flat countries, where small streams and brooks are often found and where any additional variation on a site is especially welcome. In such cases the water can be so brought into the design of the garden and led about in small streams and still smaller channels as to form at once a useful and decorative feature. For example, a small lily pond can be contrived as the central point of the flower garden, and the overflow from that carried to serve a practical purpose in the kitchen garden, and from thence taken back again into the stream; but on its way it can be made to afford a continual pleasure, not only to small children enthusiastic on things piscatorial and aquatic, but also to older



A RIVERSIDE HOUSE

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A RIVERSIDE HOUSE AND WATER GARDEN
DESIGNED AND DRAWN BY C. E. MALLOWS,
F.R.I.B.A.

Architectural Gardening.—V.

ones who never at heart, whatever they may pretend to the contrary, lose their natural interest in such things. The miniature river can have small craft and the pond or pool small fish in proportion to it; in the latter case it is surely a more reasonable and sensible method of keeping them than in glass cases in stuffy rooms.

An endeavour has been made to illustrate some of these suggestions for water treatment in the accompanying illustrations.

The double cottage or bungalow and boat-house on page 266 illustrates a design made for a site removed from the main river but connected with it by a backwater. The building itself is proposed to be set back from the stream some 30 or 40 feet, the junction with it being by the narrow canal shown in the drawing, just wide enough to allow two boats to pass, and no more. On either side of this small waterway flagged paths are proposed, bordered with wide flower-beds.

In the design of houses to be placed on the river-side, or near to it, the question of the flood level is an important one. That it is usually ignored or forgotten a journey on the Great Western Railway from London to Reading, or Oxford, in winter time will easily prove. It is no uncommon sight to see some of these riverside houses and bungalows with the gardens submerged on the occasion of an ordinary winter flood, and the ground-floor standing two or three feet deep (and sometimes more) in water.

Of course the somewhat important primary question of the (selection of the site comes in here, but assuming a wise choice has been made it is not difficult to fix the normal flood-mark and take precautions accordingly.

In the design here illustrated the flood-mark was assumed at a certain height and the level of the ground-floor fixed some feet above it. As the sketch shows, it is approached from the ordinary water-level on either side by a wide flight of stone steps, the number of which was determined, of course, by the two levels; in this case they are comparatively few, but it might be necessary under some circumstances considerably to increase them.

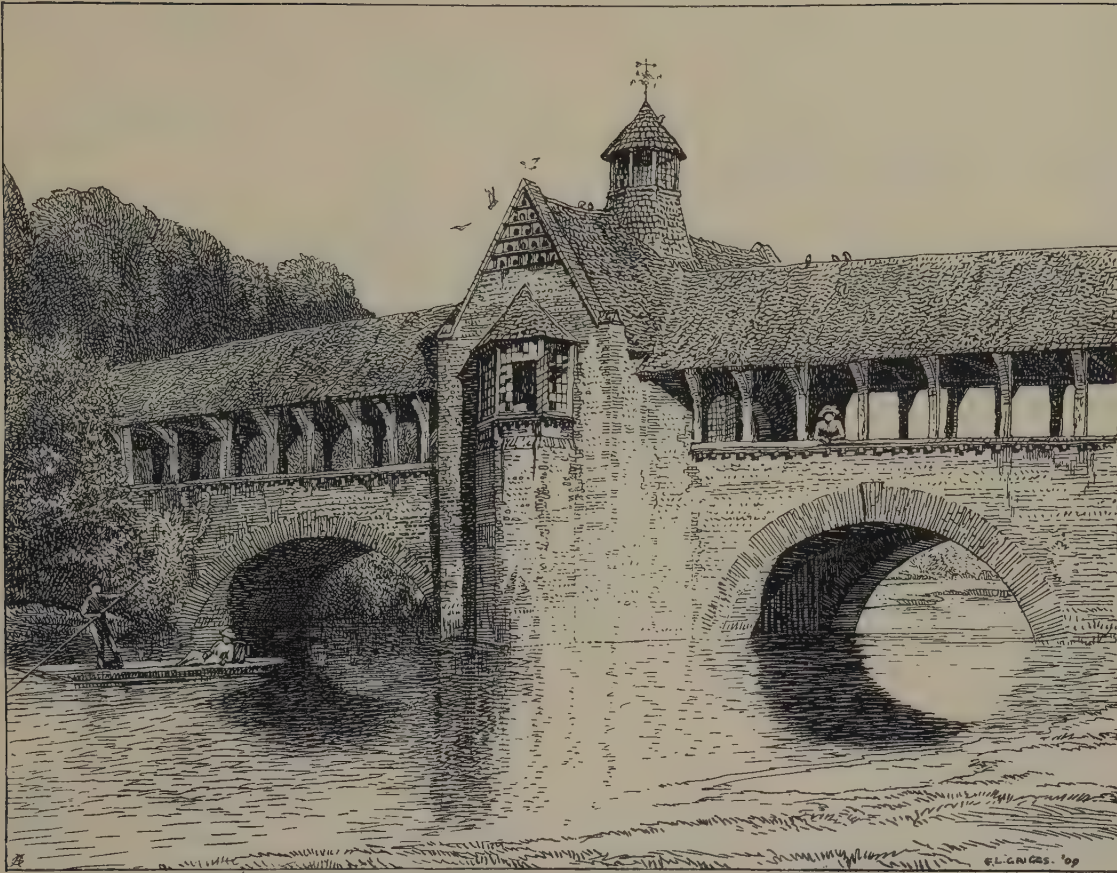
The space thus obtained, under the cottage, is utilised in the centre for the boat-house, with useful storage places on either side of it.

In this plan accommodation is given for two separate cottages (or bungalows proper), having one boat-house in common. A variation of the same idea and within the same external lines gives a common living room in the centre of the cottage



GARDEN WALL AND RIVER GATE

DESIGNED AND DRAWN BY F. L. GRIGGS



COVERED BRIDGE, BOAT-HOUSE AND SUMMER-HOUSE

DESIGNED BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS. DRAWN BY F. I. GRIGGS

with bedrooms planned on each side, the kitchen, &c., being placed in a central projection at the back.

The drawing on page 267 shows an idea for another double cottage, planned entirely for week-end or holiday boating purposes. Here, again, the level of the ground floor is placed above the flood level and approached by a raised central path from the stream. This path terminates at the water's edge by a semicircular flight of steps, the number of which is determined, as in the other design, by the difference between the normal level of the stream and the known flood level. By this arrangement of a central raised path the surrounding ground need not be touched, as a pleasant effect of a sunk garden on both sides of the entrance way is naturally obtained. The cottage itself would be built on arches, and a portion of the space under each end made to serve the purpose of a boat-house and boat stores as might be found necessary. The only effect aimed at, so far as the external appearance goes, would

be that obtained by the reasonable use of local materials to give a certain definite expression in colour, form and texture.

In the design on page 268 the same conditions as in the smaller cottages are assumed as to the two different levels to be considered; but in this instance the whole of the terrace between the two projecting wings has been raised above a somewhat low flood level in a Midland county. On some sites it would be necessary to raise the centre portion between the opening in the river wall and the wide open porch between the two bay windows; steps would then lead down on one side to a sunk garden and the boat-house, and on the other side to a similar garden and outdoor tea-house shown on the left-hand side of this perspective view. The level of the tea-house floor and that of the covered shelter on the other side would then be the same as that to the central path.

A larger house, and of a more definite architectural character, in the manner of the latter part of

the seventeenth century, with the same architectural quality carried into the garden design, into the boundary and division walls and the garden-house, is shown on page 269. This house has also been designed for the riverside, and the scheme for the gardens controlled by it. The lily pond shown in the drawing is in the centre of the south front, and a similar wall with piers in the centre forms also the western side of the pond garden. Beyond this garden on that side a boat-house and swimming pool occur, both of which are directly connected with the river. The materials used in all this work would be the local hand-made bricks and tiles, and English oak for the main cornices, window frames, and the columns and entablature



GARDEN BORDERING A STREAM

DESIGNED AND DRAWN BY F. L. GRIGGS

to the garden shelter, the structure itself being of brick and tile of the same kind as those used for the house.



A BROOK IN A GARDEN

DESIGNED AND DRAWN BY F. L. GRIGGS

The presence of a stream of navigable size nearly always means a greater or lesser degree of publicity, and for this reason the treatment of the plan of that part of the house and garden facing the river requires special care in order that whilst the maximum amount of the benefit of the river scenery should be obtained, it must be so contrived that the privacy of the house and garden is not destroyed. The illustration on page 270 shows at least one method of arriving at that end. Here the entrance to the garden is imagined to be on the banks of a public river, and the house supposed to be built with the maximum amount of privacy as one of the first conditions to be met, at the same time the utmost benefit of the stream being obtained. The window at one end of the principal living-room could have views both up and down stream, whilst the

Architectural Gardening.—V.

doorway connects the enclosed flower-garden directly with the water. On the opposite side of the garden, to the left of the doorway, would be the boat-house with a gate to the river direct. It would be approached at the other end from the enclosed garden.

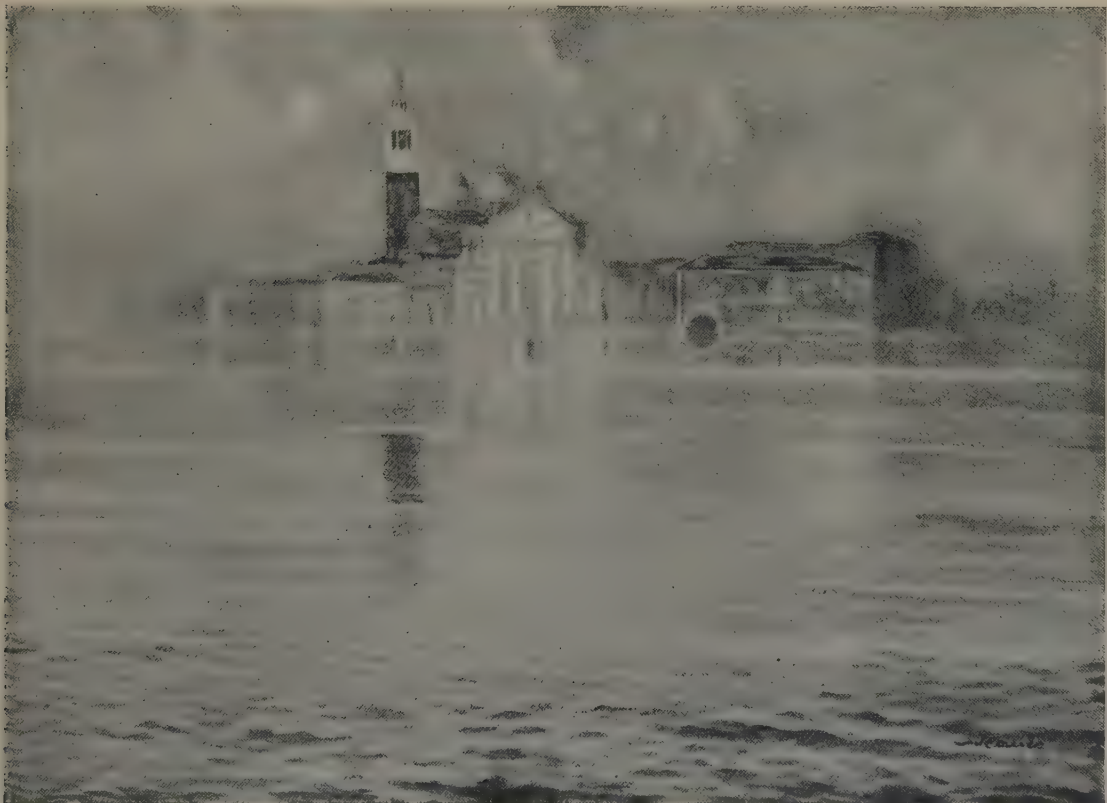
The covered bridge, summer-house, and boat-house on page 271 is designed to serve a number of different purposes in one building. Firstly as an approach to a house (on the opposite side of the river) for vehicular and foot traffic, and as part of a scheme for cloisters and pergolas, so that a sheltered promenade from the house on to the bridge can be obtained. In the centre of the bridge is a combined boat-house, summer-house, and dove-cote, with an internal stairway from the summer-house to the boat-house and stores below. The lantern on the roof serves a purpose for illumination and one of ornament in the centre of the design.

The brook in a garden on page 272 shows a view of a simply treated garden with a quite small summer cottage. This house is to be built in the centre of a square plot of land and the garden quartered as suggested in the drawing.

This small scheme is proposed for a site on the coast of Norfolk, and the materials used are to be brick and flint in the characteristic style of the old cottages of that county.

In the little town of Chipping Campden, in Gloucestershire, are many "backs" suggesting a treatment such as that drawn in the view of a garden bordering a stream which appears opposite. The grouping of the bridges, wall and hedges in such a case would well repay the small cost, and the land across the stream might be used for the development of a larger garden. There are many villages with a stream running through the main street, and some such treatment might be applied quite inexpensively. In several cases the bridges still exist, and it is much to be regretted that they are so often closed in.

This garden bordering a stream was suggested by a site in the Cotswolds, the building being of brick and stone (both the materials near at hand). The endeavour would be to build in such a manner that, whilst the house would have a character of its own, its local parentage should be clearly apparent. This is an absolute necessity if it is to take its place amidst its surroundings in the same



"SAN GIORGIO—MATIN"

(See next article)

BY JEANÈS

The Water-Colours of M. Jeanès

natural way as the old work does and which is really its greatest charm.

This remark tempts one to the digression on a question of architectural ethics as concerning subjects of this nature. The custom that obtains now of building not merely in the local manner, but of a slavish and thoughtless imitation of the form and details of old work, the use of weathered stone, of tiles, the colouring of new work in foolish imitation of the old, cannot be too strongly condemned. It is in reality a senseless and purposeless form of forgery, and entirely at variance with the spirit in which the old work was done. The old men built their houses just as they wanted them and in their own natural way, with the materials nearest to them and best adapted for the purpose. The result of the present system, followed by many who really ought to know better, is that some of the Cotswold villages are forfeiting their former charm for something which is unpleasantly suggestive of the stage scenery at Drury Lane.

Sir E. Burne-Jones's *Wheel of Fortune* has been acquired for the Victorian National Gallery at Melbourne under the Felton bequest.

THE WATER-COLOURS OF M. JEANÈS.

THE difficulty experienced by artists in getting themselves known in such a place as Paris has often been the subject of comment. I am nevertheless of opinion that this is entirely a misapprehension, and that in spite of the formidable and ever-increasing number of painters, real individual talent is never long in coming to the fore. The case of Mons. Jeanès amply supports my contention.

Only a very few years ago the name of this artist was unknown to all save a very few friends. By birth a native of Lorraine, Jeanès had been much appreciated by certain artists at Nancy, such as, for instance, Victor Prouvé, but he left Lorraine for some years and led a wandering life, making long sojourns in the Dolomites, a very wild district and one in which our Parisian painters, little liking to brave the discomforts of the country, never set up their easels. Later he redescended towards Italy, crossing passes and traversing regions but little known, and lived at Venice and in the little towns of Tessin and Venetia, during those seasons



"ROCHETTA DI ZOLDO"



"MARMAROLE, DOLOMITES."
FROM THE WATER-COLOUR BY JEANES.

The Water-Colours of M. Jeanès

of the year when the inclemency of the weather rendered life in the mountains impossible.

Jeanès is, in fact, an artist of his own creation, self-taught, having never come under the influence of any other painter, having never sought lessons from anyone, save from Nature herself. He has never let us into the secret of his successive struggles, and has but shown us the fruits of his matured talent. Herein, without doubt, lies the reason for this artist's very rapid success. Four or five years ago he showed at the galleries of M. Majorelle, in the rue de Provence, a number of his works which, by their force, their vigour, and their striking colouring, contrasted strangely with all the artificialities and platitudes of the brush, lacking all individuality, which Parisian galleries show us every day.

Thenceforward one began to realise that the French school possessed a great landscape painter, and the success of Jeanès was assured. The most exclusive galleries, like those of the late Camille Groult, opened their doors to his forcible landscapes. Collectors snapped up his water-colours as fast as they appeared either at the Société Internationale or at the different water-colour

exhibitions, and even at the public auctions they fetched comparatively high prices, a thing hitherto unprecedented. The exhibition of his works, paintings, water-colours, drawings, and sketches which opens *chez* Dewambez at the same time as these lines appear, could not have a better aim than the display of such personal and distinguished talent.

Here is an artist profoundly original, and original first of all in the choice of his subjects. Many artists, certainly, have painted mountains, but I know of none who has painted them as Jeanès does. There is nothing so grand and so wild as the deserted and unexplored regions of the Dolomite Alps or the mountains of Southern Tyrol. The weird shapes of the lofty crags which lift themselves bristling to the sky, the precipitous peaks upon which even the snow cannot obtain a hold, stretching up to dizzy heights in columns and fairy palaces such as no human architect has ever been able to imagine—all are depicted with striking *allure* in the work of our artist.

Jeanès, better than anyone else, is familiar, through long study, with the geological formation and the shapes of the rocks, and with extreme



"POMAGOIGNON ET SORAPISS (DOLOMITES)

BY JEANÈS

The Water-Colours of M. Jeanès

precision and an inimitable neatness of drawing he depicts, enveloped in a radiant fantasy of colour, the architecture of the giants of the Alps. It is worth while to note also, that while the greater number of artists paint mountains from the *bottom*, Jeanès looks at them from their *summit*. Hence the majesty of the majority of his water-colours; hence, too, those infinite horizons in which he shows us the billowy crests in their glorious chaos, pearl-grey in the dawn or purpling in the dying day.

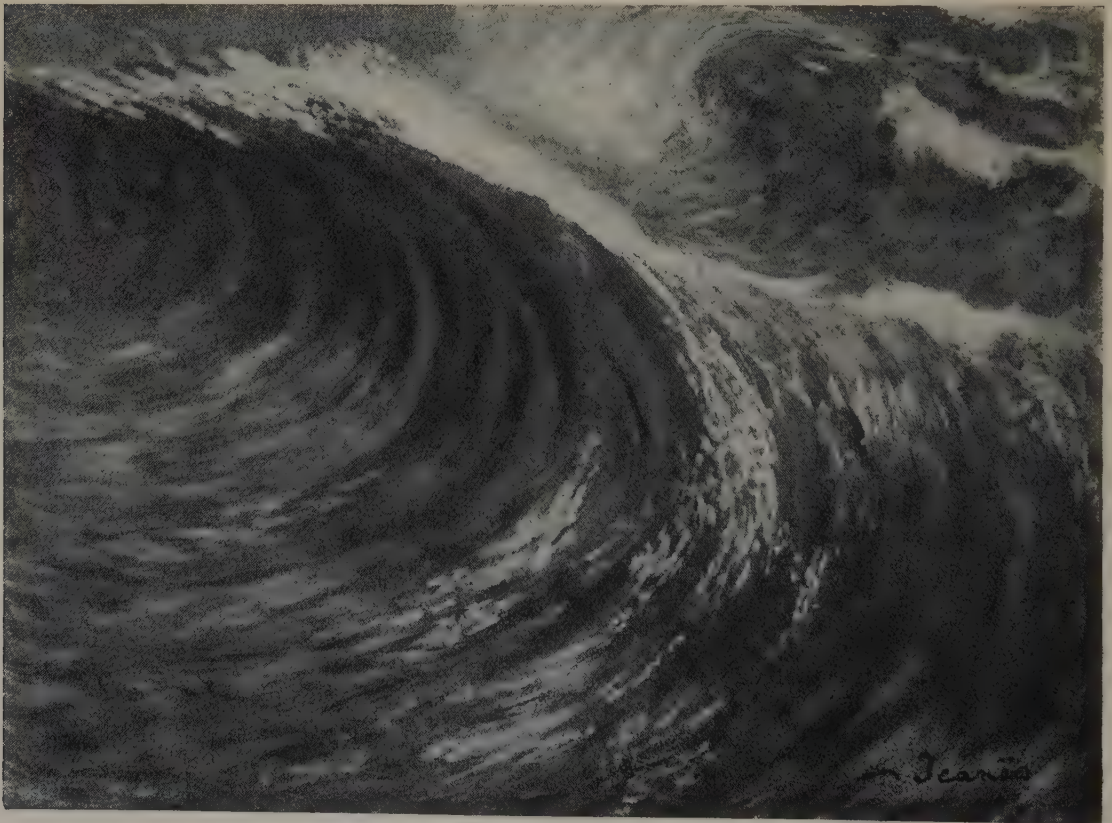
M. Louis Vauxcelles, a close friend of Jeanès, and who accompanied him in the Dolomites and watched him at work, has described in well-chosen words the painter's technique, to him so familiar, and I cannot do better than quote them here.

"Jeanès," he writes, "has evolved his own technique, deeming the possession of such to be the basis of all artistic expression. It is necessary that the painter shall be sure of his method and shall not bungle or leave anything to chance." Let us have a horror of insincere virtuosity, but let us be conscientious and quite certain of the means at our disposal, so that we may be master over them.

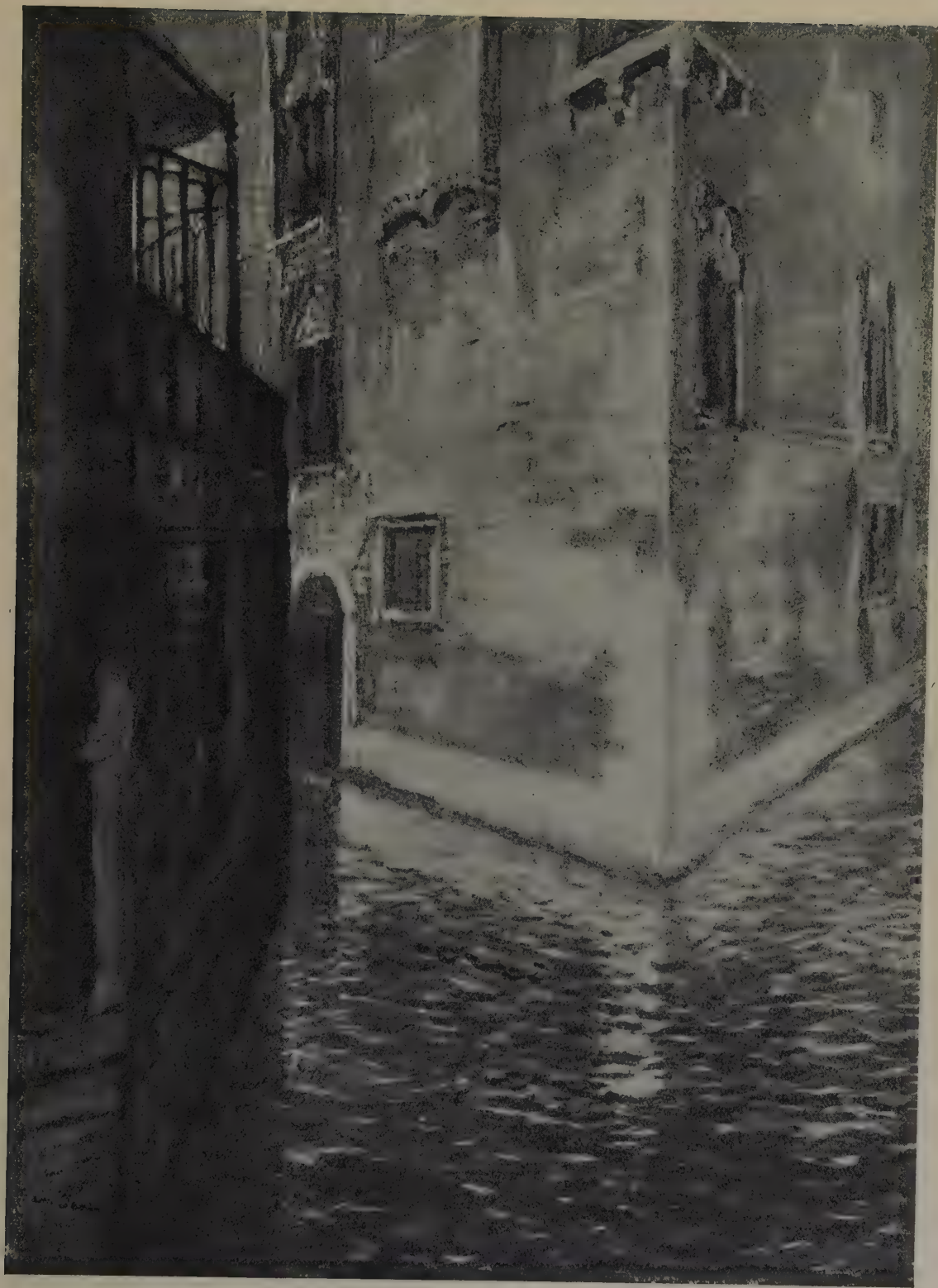
The technique of Jeanès is the outcome of profound knowledge deliberately and boldly applied, and remains a secret with him.

"Let us then," he continues, "say a few words about these water-colours. Their finish, their sparkle, their solidity, their sonorous splendour, are obtained simply by the superposition of unmixed tones. Jeanès uses pure colours and only colours in powder—in this way he obtains his beautiful pulverulent effects—he never uses dye colours. Such water-colours are permanent, and their material survival is assured. There is no water-colour, using the term as meaning a wash of colour or *gouache*, and no white. The white is always got by leaving the paper exposed. The most usual colours on his palette are beautiful smalts, malachites, adorable lapis-lazulis, and natural earths—no lakes and no cadmiums."

So far, it is as painter of the Dolomites, *par excellence*, that Jeanès has become known both in France and in England; for since the recent exhibition of mountain pictures at the Alpine Club's Galleries in London he is not unknown in the latter country. At the same time, it would be



"GROSSE VAGUE ROULÉE (PAS DE CALAIS)"



"LA CHAIR DE VENISE"
BY JEANÈS

Western Influence upon Art in Japan



"ÔHAGO"

BY CHÔUN YAMAZAKI

unjust not to remember many other works inspired by diverse motifs. This exhibition, which, as I have mentioned above, is being held at the gallery of M. Dewambez, shows us not only Jeanès the painter of mountains, but another Jeanès whose work is no less delightful, a Jeanès painter of the sea, a Jeanès astoundingly adroit. He could not be the possessor of a vision so infinitely sensitive, such as we know him to have, and not be tempted to paint other scenes, or fail to respond to all the witcheries of nature.

Our readers will call to mind certain reproductions which we have already published of works by this artist (see *THE STUDIO* for last December, in which two of his Dolomite pictures exhibited at the last Salon d'Automne were reproduced), and in those that appear accompanying this article his wonderful power as a colourist is

shown to still greater advantage, and makes one think of no less a person than the great Turner himself.

HENRI FRANTZ.

WESTERN INFLUENCE UPON ART IN JAPAN. BY CHARLES HOLME.

FOR some time past it has been evident that the influence of the West upon Japan is not to be confined to science or commerce or social habits, but that it is permeating all the varied manifestations of artistic activity. For the last twenty years, drawing with the hard point and painting in oil colours have been taught the young students in the Government Schools of Art in Tokio, and the progress that has been made in that time is astonishingly great.

Visitors to the last Great International Exhibition in Paris will remember the display of paintings in the Western manner in the Japanese section. The result was not by any means successful, judged by the standard of Europe and America; and the whole artistic world exclaimed against the folly of a great people setting aside its wonderful traditions and its masterly technique for such feeble imitations of Western conventions as were exhibited on that occasion.



"A SLEEPING GIRL"

BY KUNITARÔ TERAMATSU

Western Influence upon Art in Japan



"SHOWERY WEATHER"

BY HACHIRÔ NAKAGAWA

But one of the great characteristics of the Japanese nation is its untiring application and perseverance. Once it has set its mind upon a certain ideal, no difficulties or discouragements daunt its ardour. Each failure only seems to add fresh fuel to the fire of its endeavour, and, little by little, sure advance is made and the goal of its ambition is more nearly approached.

It is not surprising that certain elements of opposition to the changes make themselves felt in Japan. Native connoisseurs and lovers of its traditional arts view with not a little disfavour the leanings towards Western methods, and they cling with fervour to the ideas and the conventions of the old Kano and Tosa schools. Others, and these are among the more thoughtful critics, while greatly admiring the sculpture and paintings in the National Gallery, the Louvre and the other great collections abroad, seem to believe that the underlying conditions of character and tradition, which in the course of ages have called into being that which we know as Western Art, are so at variance with Eastern character and tradition that the grafting of the arts of the West upon those of the East cannot

be accomplished without extraordinary difficulties. They say that painting, from their point of view, means the expression of that which has entered into the soul by the observation of the senses; that a painter should paint from what is within him, and not directly from extraneous sources; that Nature must have so filtered through his senses and become so incorporated with his inmost self that his eye requires no further recourse to external objects to enable

him to record his soul-pictures.

The Western method of painting direct from Nature, while admittedly of extreme interest, is believed by these Japanese critics to be totally at variance with the traditional conceptions of art as held by their countrymen. They therefore argue that the art of the West cannot be satisfactorily amalgamated with that of the East. But in their efforts to solve this problem, these gentlemen should not fall into the mistaken impression that because some men are unable to paint unless they see their subject actually before them, such procedure is the universal rule and absolutely necessary



"A FISHERMAN'S DAUGHTER"

BY YOSHIYE OKA

Western Influence upon Art in Japan



"A CLOUDY DAY"

BY ISOYE SAITÔ

to the Western painter. Instances to the contrary might be multiplied. Even the man who sits in front of Nature to portray it on canvas must allow the scene to pass through his brain before he can depict it, and if fifty different painters attempt to place the same subject direct from Nature upon their canvases, the results will vary in accordance with the receptivity of the brain to colour and form, as it must also vary from the state of the technical ability of each individual. Turner sat before Nature in his early years and endeavoured to portray what he saw, just as he also did in his later life. But in his early days his art perceptions were not developed. His views were clouded by conventions of technique; his innermost mind had not become attuned to the mysteries and glories of form and colour, as in later years. "I never see Nature like that," said an uncultivated critic to Turner when examining one of his later landscapes. "No, but don't you wish you could?" replied the master. Yet Turner was a copyist, as were also Sesshiu and Motonobu and Tanyu. They all painted Nature as they felt it or saw it in their inmost selves. It might or it might not have been stored there, and therefore did or did not receive its expression directly from its original source; but whether immediately or not,

the result in each and all of these cases, and in the case of every other artist, is brought about by the same operation. But the difference between the great artist and the indifferent is one partly of workmanship, but mainly of brain or soul receptivity. Turner perceived in his later years what was not evident to him in the early part of his career. The grander and more mysterious characters of form and colour which one finds in his matured work were as much a copying of Nature as his laboured early efforts, nay, even a much more intimate reproduction.

But these sublimer sides of Nature are not observed by the lesser artist in the same degree as by the great master, and hence he does not depict them.

If the great Kano masters had been taught to paint in European fashion they would have been none the less great because of the difference of technique. The artistic sense is not entirely governed by technique, although it is influenced thereby. Because the Japanese



"GOING HOME"

BY KÔTARÔ TERASAWA

Western Influence upon Art in Japan



' THE GREENGROCER'S SHOP, AUTUMN '

BY HIROSHI YOSHIDA

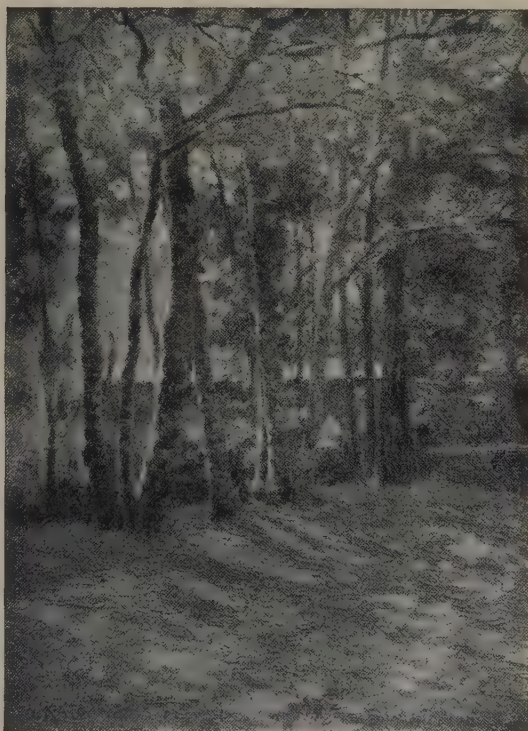
student to-day copies figure in the life-class with charcoal or lead-pencil, or draws landscape direct from Nature in oil colours upon canvas, while his father, with brush and Indian ink, was invited to express in a few lines his memory of a bird's flight, the growth of a flowering plant, or the wild tossing of the sea waves, it does not result that his artistic nature shall be stifled. The future of art in Japan will depend on the development of the character of the people. Art is the expression of the life and the soul of a nation, and with a progressive race it must change and develop in proportion to the nature of that progression. There is much that is admirable, much that is inimitable, in the old art of Japan, and no one could see the passing away of that art without feelings of the profoundest regret; and it is greatly to be desired in the artistic welfare of the nation that, in grasping the methods of the West, it shall not entirely lose hold of those of its own which are so excellent—methods which have aided in rendering Japanese art a subject of admiration to all people for all time.

The Fine Arts Exhibition held a few months ago in Tokio under the auspices of the Department of Education, contained a remarkable display of sculpture and painting in the Occidental manner by Japanese artists. In order that readers of THE STUDIO may obtain some idea of the progress in Western methods made in Japan, a few illustrations are here reproduced from the excellent catalogue published in Tokio by the Department.

The little statuette *Ohago*, by Chôun Yama-

zaki, is a charming example of the sculptor's art. The graceful folds of the garment deserve the highest commendation, and it is to be hoped that work by this artist may ere long be seen in European exhibitions. The study of *A Sleeping Girl*, by Kunitarô Teramatsu, is a very pleasing rendering of a difficult subject; *Showery Weather*, by Hachirô Nakagawa, is a tender and characteristic little Japanese landscape; *A Fisherman's Daughter*, by Yoshiye Oka, has caught much of

the bright and joyous manner of the maidens of Dai Nippon. In the *Cloudy Day*, by Isoye Saitô, the distance values are well maintained; a characteristic type of the native labourer is seen in *Going Home*, by Kôtarô Terasawa; Hiroshi Yoshida exhibits a typical street scene in *The Greengrocer's Shop*, and Seiji Katô happily



"FOREST IN SPRING"

BY SEIJI KATÔ

Western Influence upon Art in Japan



"CHRYSANTHEMUMS"

BY TORAJI ISHIKAWA

expresses sunlight and trees in *Forest in Spring*. *Chrysanthemums*, a still-life study by Toraji Ishikawa, both in its arrangements and its technique, shows how strongly the Western influence is dominant even in the treatment of those subjects in which the Japanese have in their own way been considered inimitable. In *Meditation*, by Wakun Ishibashi, there is nothing left of Japan—even the subject as well as the treatment being entirely Occidental. The drawing, however, is excellent, and would not shame a European master.

Critics may rail against the unwisdom of the Japanese in adopting the methods of Occidental art, and, yet, if in adopting them they are able to do full justice to them, and to express at the same time their own actual vital characteristics, who shall say them nay? These are no longer the days of Sesshiu, of Tanyu,

nor even of Okio and Hokusai. The march of events progresses with astonishing rapidity in the Land of the Rising Sun. Western literature and Western science are surely altering the aspirations of the people, and Western art must of necessity follow suit. Other Asiatic nations are still true to their ancient traditions; but, being so, there is little or no advancement among them, and their art has become crystallized and without life. All the great arts in the history of the world show fertility of invention, and are not slavishly based on that which has gone before. Where fertility of thought is absent, where individuality ceases to assert itself in great works, there surely is decadence of race. Never before have the Japanese shown greater signs of advancement than they do now. These signs speak well for the future of the people, and the time will surely come, if it be not yet at hand, when her artists will rival on their own ground those of Europe and America.

But the value and beauty of that which is past in the great periods of Japanese Art will never be lessened or dimmed by whatsoever may be realized in the future.

Among the acquisitions recorded in the fifth annual report of the National Art Collections Fund are a set of 14 small etchings by Sir David Wilkie, presented by Sir J. C. Robinson, C.B., and now hung in Room V. at the Tate Gallery.



"MEDITATION"

BY WAKUN ISHIBASHI

The Royal Society of Painter-Etchers

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

IN reproducing on the following pages a selection from the works exhibited at the recent exhibition of the Royal Society of Painter-Etchers and Engravers, in Pall Mall, we have to congratulate the Society on a most successful display. We scarcely remember, indeed, a more interesting exhibition than this one—the 27th since the foundation of the Society. Not only was there a good representation of work by the Society's leading members whose reputation as etchers was made long ago, but among the plates contributed by the younger men who have joined the Society as associates during recent years we found not a few of more than average merit. The liberal patronage which the Society gives to rising talent is, in fact, convincing evidence that its executive is keenly alive to its responsibilities. And not only was the average quality of the work exhibited on this occasion good, but there was an abundance of variety both of subject and treatment, proving that individually the Fellows and Associates, while not unmindful of the traditions of the art they practise, are not fettered thereby.

Sir Charles Holroyd on this occasion contributed seven capital plates, *The Gateway of the Palazzo* and *Belluno* being especially fine examples of his refined execution. Mr. Brangwyn was as impressively original as he has ever been in those large compositions in which he masses effects of dark against extreme light and keeps in its place an infinity of realistic detail sketched with freedom and admirable fluency and vigour of line. Mr. East is Mr. Brangwyn's only rival in respect of size, but the landscape painter's effects are greyer and quieter. Practically all the other plates were on the customary small scale, the Whistlerian dictum touching the matter of dimensions being evidently approved by the bulk of those forming the Society. Sir J. C. Robinson's *Corfe Village* and *Corfe Castle* were both of them beautiful etchings; and Mr. Mortimer Menpes also showed to great advantage this year in his eight plates. A successful example of Mr. Fred Burridge's sensitive needle was to be seen in *The Upland Farm*, and particularly worthy of mention are two plates sent by Mr. Percy Robertson—*Hampton Court* and *The Farm Pool*, and Mr. Malcolm Osborne's *Santa Maria della Salute*, after Guardi. Of Col. Goff's eight subjects we reproduce one of *The Grand Canal, Venice*, which well represents his mature art. Mr. A. W. Bayes' *Haughmond Abbey* was another interesting achievement, albeit

the line work appeared a little monotonous. Among other contributions by members which attracted our notice were a *Study of Trees*, by Mr. G. Gascoyne; *Saint Paul—Saint Louis (Paris)*, by M. Eugène Béjot; *The Broken Boat*, by Mr. E. W. Charlton; *A Flood*, by Mr. P. Thomas; *Rye*, by Mr. Robert Spence; and *The Stable Door*, by Miss M. Bolingbroke.

Turning to the work by associates we note first of all an admirable rendering of *Schloss Neuschwanstein*, by Mr. Percival Gaskell, whose mezzotint *St. Albans*, which we include with our illustrations, is an excellent example of this process. We should have liked to see more examples of mezzotint—there were only two or three proofs representing this method of execution out of over three hundred—as we certainly think that among the members there are not a few who are capable of achieving good results by this process, which would amply repay the greater expenditure of energy and care which it demands. Mr. Sydney Lee's *The City Walls, Segovia*, and Mr. Sheppard Dale's *The Belona of Tromsø* were both noteworthy for their individuality of style. Other associates who contributed excellent plates to this exhibition were Mr. A. Bentley, Mr. Herman A. Webster, a talented American artist settled in Paris, Miss Mabel Robinson, Mr. Waterson, Mr. Lumsden, and Mr. John Wright.

The Society has suffered a serious loss by the death of its official printer, Mr. Frederick Goulding, which took place during the currency of the exhibition. We append on p. 292 a portrait of Mr. Goulding from a dry-point executed by Mr. W. Strang, A.R.A., and a brief notice of his career from the pen of an Associate of the Society.

Until failing health prevented him from working at his craft, Mr. Frederick Goulding was beyond all rivalry the greatest printer of etched plates in the world. Indeed, considering the improvements which have been gradually introduced into printing, it may be accepted as the fact that no one has ever been so successful in producing with ink and paper the best possible impressions from metal plates. He was himself a teacher of etching during one period of his career, and he produced about forty original etchings, one of which was reproduced some time ago in *THE STUDIO* in two states of printing, but anonymously at Mr. Goulding's own request. He did not wish to be known as an etcher, and although he exhibited half-a-dozen proofs at the first exhibition of the Royal Society of Painter-Etchers, when outsiders' work was

The Royal Society of Painter-Etchers

admitted, he afterwards refused offers from several publishers who proposed to publish his plates. Instead of electing him as an ordinary member the Society appointed him to be their Printer.

Mr. Goulding was [the son and grandson of successive printers to the Mint, and his father continued printing banknotes up to the invention of machine printing. As a boy he was apprenticed to Messrs. Day & Son, of Gate Street, Lincoln's Inn Fields (his father, John Fry Goulding, being the manager), after being a student in the Science and Art Schools for two years. He remained at Day's as apprentice and journeyman until 1880, when he set up for himself at Kingston House. He was by that time well accustomed to print for artists at the workshop and at their own studios, and could recall his first interviews with Whistler in 1859 and Haden in 1862. He may be said to have proved plates for every well-known etcher since that time, as he impressed every one with his delicacy of hand and eye, and his vast experience of all the resources of his craft.

In 1875 he went to South Kensington as assistant to Prof. Legros, whom he succeeded two or three years later, being himself succeeded in 1891 by Mr. Frank Short. The students showed their appreciation of his long services by presenting him upon his retirement with a silver cigarette box and cigarette case, with a suitable inscription etched by one of them, and these were amongst his most cherished possessions. He also had a very valuable collection of proofs from many of the plates which, from time to time, had passed under his hand during nearly half a century. One of the last which he printed was his own portrait, a dry-point by Mr. William Strang, A.R.A., which was recently exhibited at the Academy. It

is one of Mr. Strang's most successful later plates. He himself thinks so highly of Mr. Goulding's powers that he doubts whether an equally good impression can now ever be taken from the plate.

In a paper read before the Art Workers' Guild, of which he was a member, Mr. Goulding expressed his views on printing, explained the various technical difficulties, and described how on one occasion six different workmen, working with exactly the same materials, produced six different results. It was his opinion that simple printing is the most difficult. "When you do all the tricks," he once said, "you can cover up all the faults."

To print a delicate line as he printed it required a very delicate hand, long experience, and a master mind. It need only be added that all etchers were his friends, and he was endeared to them by many ties of sympathy and fellowship.



"THE CITY WALLS, SEGOVIA"

BY SYDNEY LEE



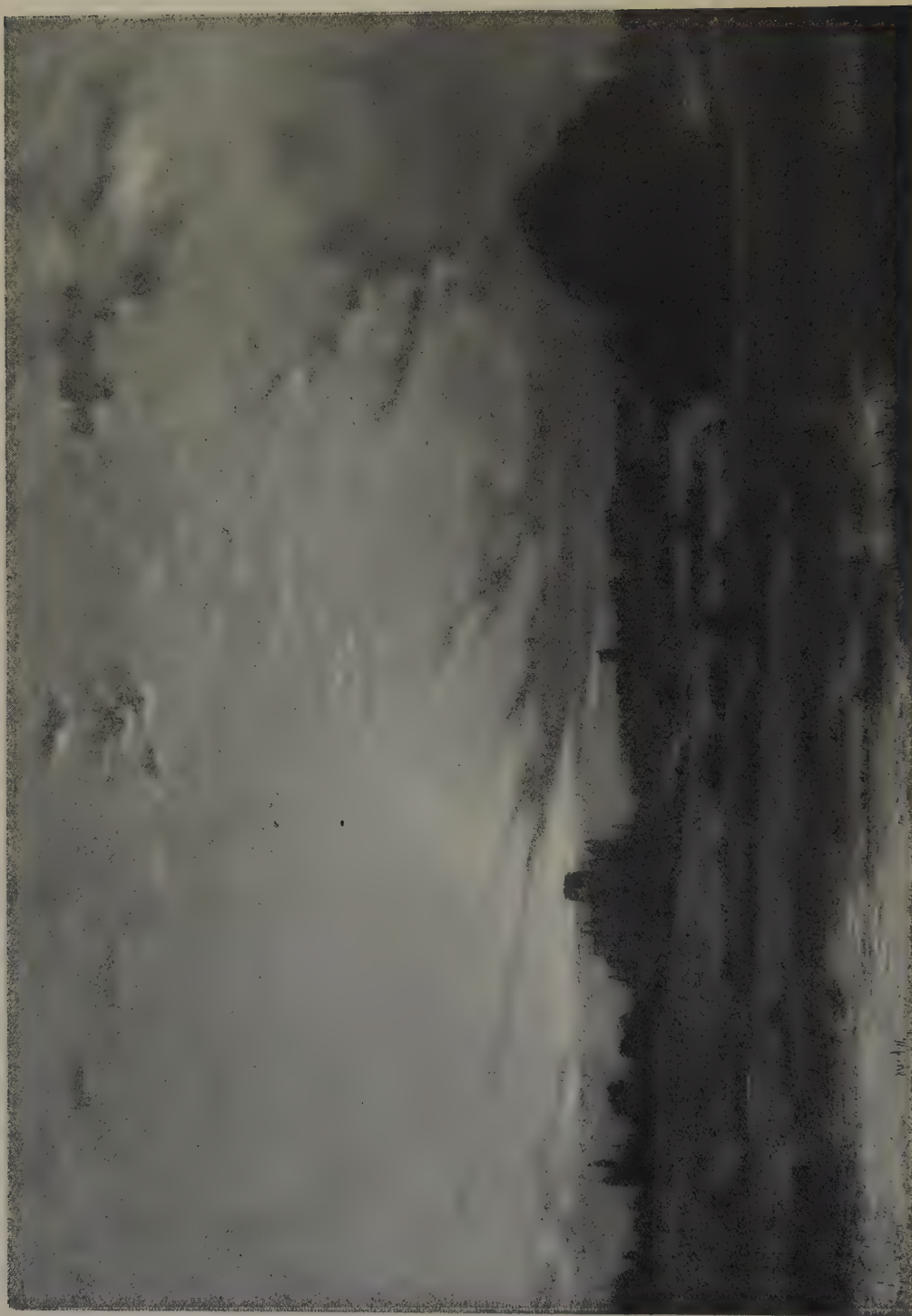
"OLD HAMMERSMITH"
BY FRANK BRANGWYN, A.R.A.



"GRAND CANAL, VENICE"
BY COL. R. GOFF



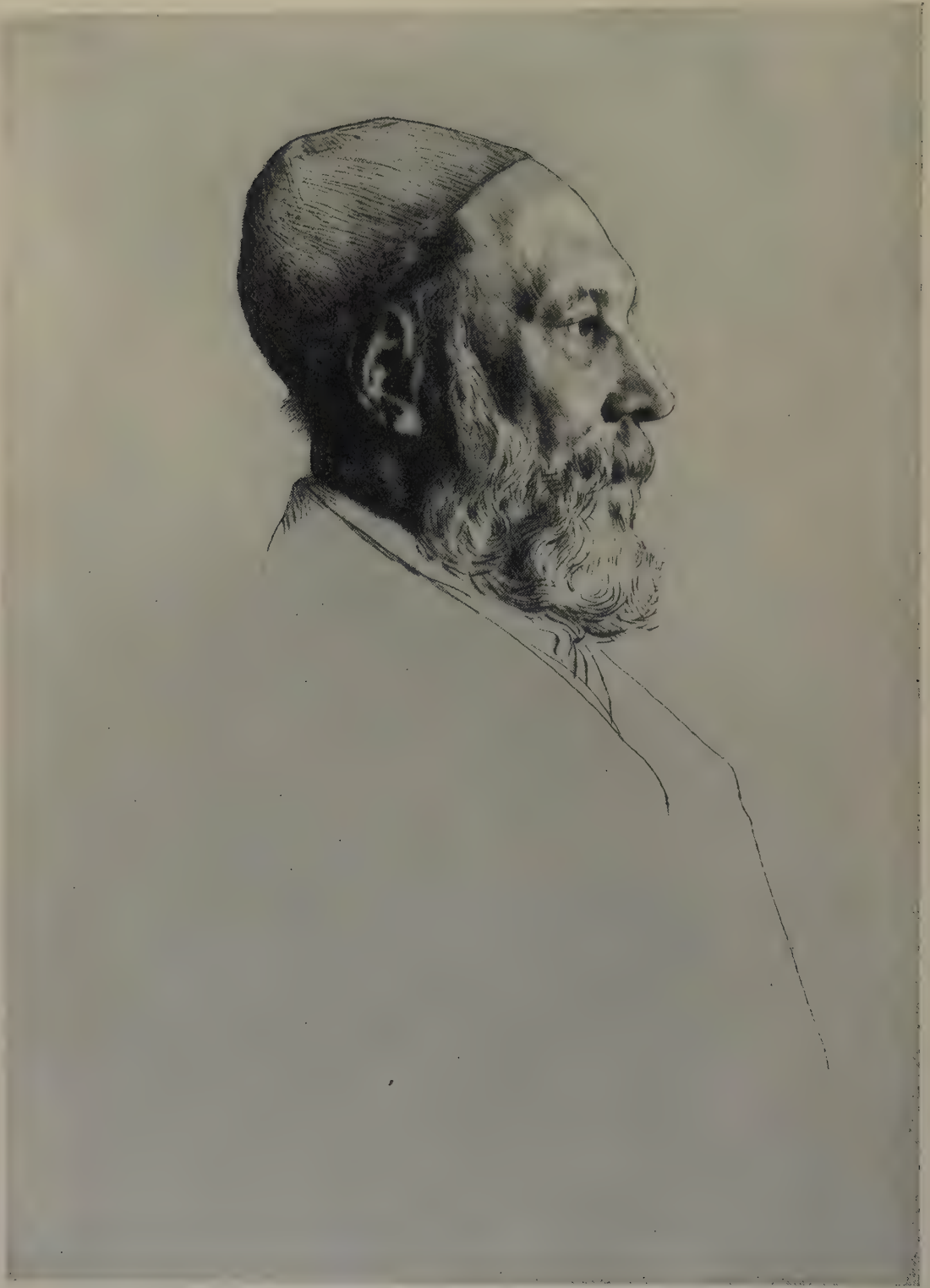
"SCHLOSS NEUSCHWANSTEIN"
BY PERCIVAL GASKELL



"ST. ALBANS" (MEZZOTINT)
BY PERCIVAL GASKELL



"A SUMMER NIGHT"
BY DAVID WATERSON



PORTRAIT OF THE LATE FREDERICK
GOULDING. FROM THE DRY-POINT
BY WILLIAM STRANG, A.R.A.

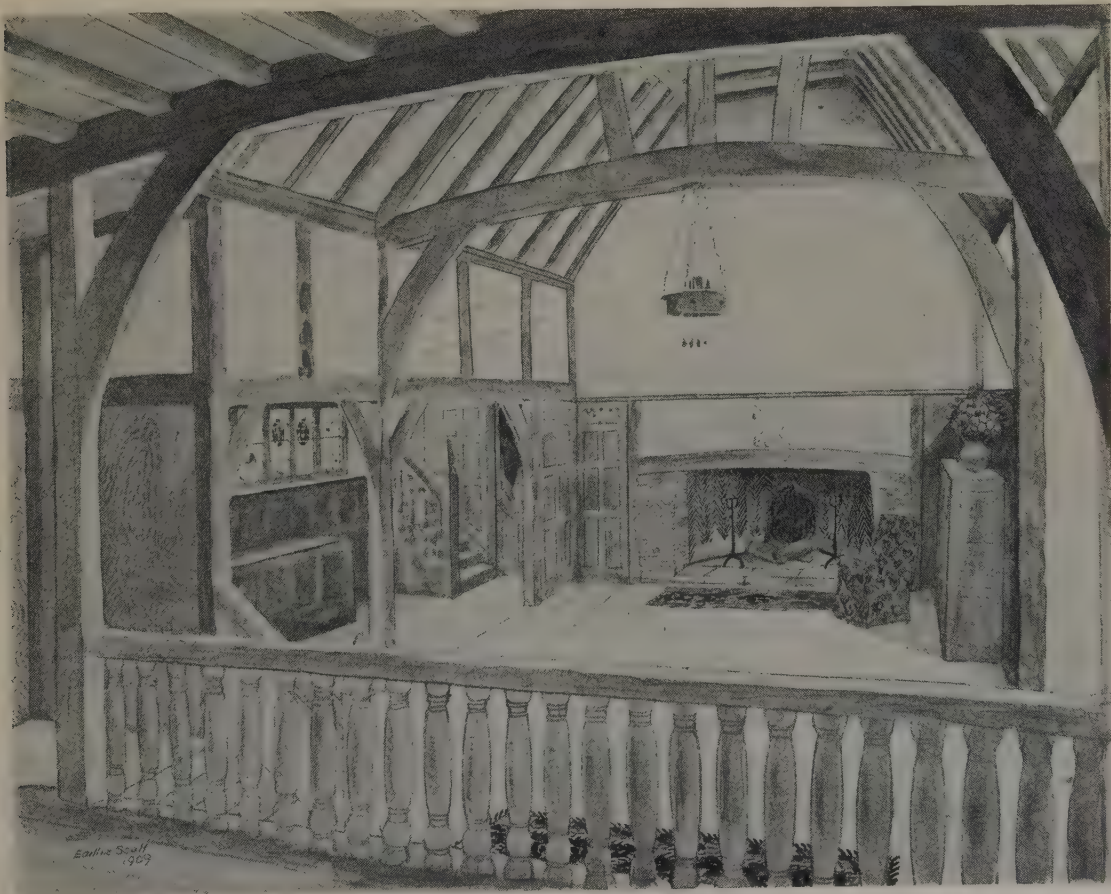
(By special permission of the artist)

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE proposed house at Guildford in Surrey, of which we give illustrations, has been designed by Mr. Baillie Scott for a site which has a considerable fall from east to west. It is a house on a hillside sloping towards the west and commands a view of especial beauty. In the middle distance far below, the river now winds amidst level pastures. Beyond that rises the green hill on which the ruined chapel of St. Martha's stands, a relic of the age when buildings instead of forming a blot on the landscape seemed rather to interpret and make articulate its romance. In planning a house for such a position as this one naturally provides that each of the principal apartments should command the view, and a glance at the plan illustrated will show that this requirement has been fulfilled; while the balcony adjoining the drawing-room may be considered as the box for special contemplation of the scene.

But apart from the consideration of the view, the main factor to which the special form of the plan is due is the fall in the ground. On such a site, rooms which from the entrance side on the east are ground floor rooms become on the western side upper apartments. The hall occupies an intermediate level in the central part of the house, and below it on its lower side are the heating chamber and cellar only. Below the north side of the building are the dining-room and kitchen premises, and above the south end are a suite of bedrooms and dressing-room. On approaching the house from the road the expediency of the carriage drive has been happily replaced by a paved path bordered with perennial flowers divided into bays—separated by pillars built of chalk from a neighbouring quarry and backed by yew hedges. This separation and enclosure of a comparatively narrow portion of the frontage as the approach, allows of the remainder of the land on this side of the house being laid out in unmown grass with orchard trees. Adjoining the house the chalk



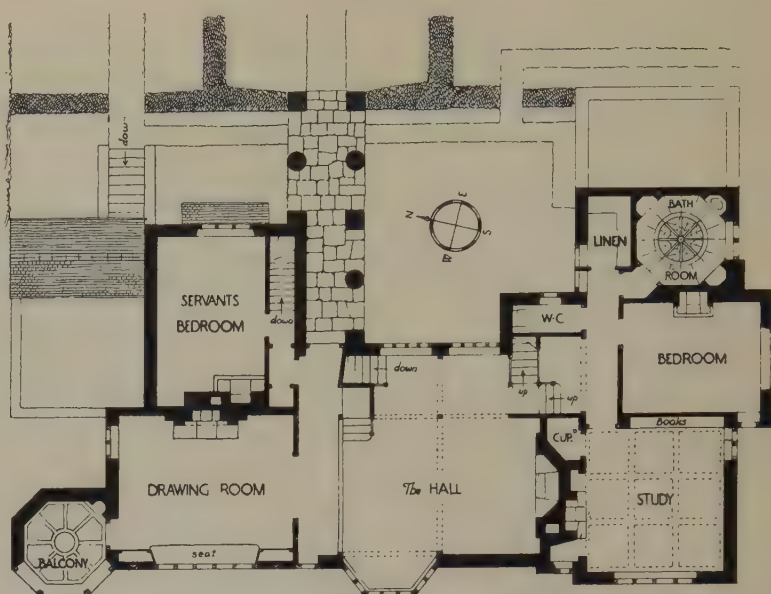
PROPOSED HOUSE AT GUILDFORD, SURREY: THE HALL

M. H. BAILLIE SCOTT, ARCHITECT

Recent Designs in Domestic Architecture

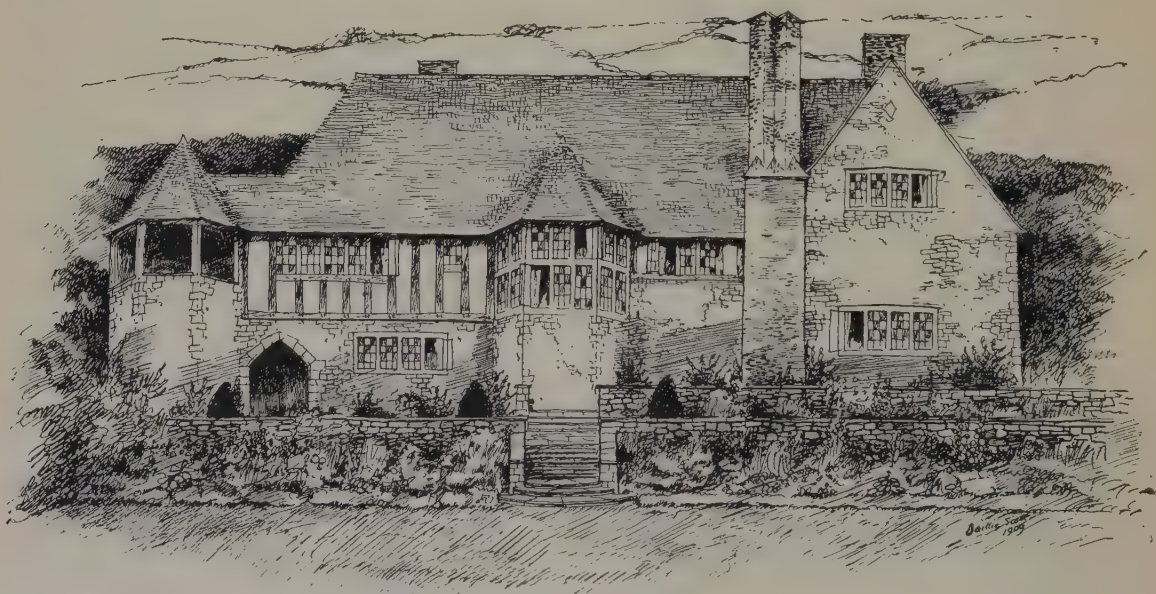
pillars are placed closer to each other and so form a pergola—a kind of bridge between sunk gardens on either side. On entering the front door we find ourselves in a gallery adjoining and at the same level as the drawing-room. The view of the hall from this gallery is shown in the illustration on p. 293. The drawing-room itself has a semicircular plaster ceiling and a long window with seats and glazed china cupboards at each side. From it opens the octagonal garden-room with open timbered roof and floor paved in a pattern of grey stone and brick. Return-

ing to the gallery there are five steps from this down into the hall, which is a piece of structure in English oak and plaster, the oak being left in its natural tones of greyish brown. From the stairs at the east side of the hall one approaches the dining-room under the drawing-room, which has a western window and garden porch, and at the back of this are the kitchen premises. At the south end of the hall four steps down bring one to the study with its single fireplace and recess



UPPER GROUND FLOOR PLAN OF PROPOSED HOUSE AT GUILDFORD
M. H. BAILLIE SCOTT, ARCHITECT

for books; and on this lower level may be noted the octagonal bathroom with central circular bath. There are three bedrooms and a dressing-room over the south wing. The total accommodation of the house consists, therefore, besides the central hall, of three sitting-rooms, five bedrooms, dressing-room, bathroom, and kitchen premises; and the estimated cost is £1,500. In the building of such a house it may be noted, in conclusion, that the modern ideal of perfection, which consists



PROPOSED HOUSE AT GUILDFORD: GARDEN FRONT FACING WEST

M. H. BAILLIE SCOTT, ARCHITECT



PROPOSED HOUSE AT GUILDFORD,
SURREY: APPROACH FROM ROAD.
M. H. BAILLIE SCOTT, ARCHITECT.

Recent Designs in Domestic Architecture



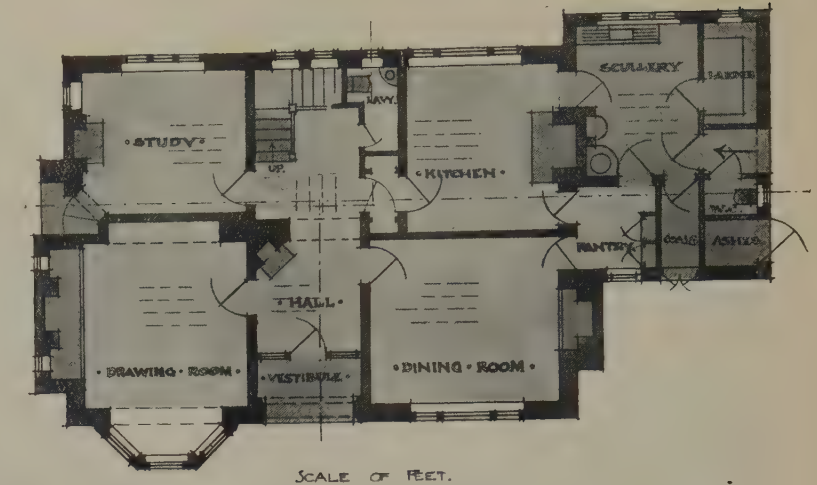
TWO VIEWS OF A DINING-ROOM IN A BERLIN FLAT

DESIGNED BY M. H. BAILLIE SCOTT

Recent Designs in Domestic Architecture

in making every line absolutely straight, and every surface smooth, will be set aside for the older and better way which aims rather at the recognition and development of the character of each material used.

We also give two illustrations of a Berlin interior with furniture and decoration designed by Mr. Baillie Scott, one of many commissions carried out by him on the Continent. The furniture in this dining-room is for the most part in unpolished rose-wood, the purlish - brown tones of which stand out well against the gilded canvas of the walls. The existing woodwork of the room is finished black with neutral grey panels. The upholstery and carpet are in tones of red. Hence the general colour scheme is red, black, gold, and purple-brown. The electric light fittings are in gilded metal with scarlet flowers, and the central ball checkered in black and white.



PLAN OF ST. PETER'S VICARAGE, BUSHEY HEATH W. E. WATSON, ARCHITECT

Our next illustration is of a vicarage recently built at Bushey Heath, Herts, from the designs of Mr. W. E. Watson, A.R.I.B.A. The structure, which is in close proximity to the church, is of brick, roughcast to a natural gravel colour, with stone bays and dressings. The timber work is of cleft oak, and red sand-faced tiles are used for



ST. PETER'S VICARAGE, BUSHEY HEATH

W. E. WATSON, A.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture

the roof. The accommodation on the ground floor is shown by the plan given opposite; on the floor above there are five bedrooms and the usual offices, and in the roof there are two large rooms for use as day and night nurseries. The cost of the building was about £1,700.

The little house in North Wales called Wynns Parc was built some year or two ago, in an old orchard and garden, in the midst of the beautiful Vale of Clwyd. It is treated externally in

white roughcast and stone, with green slates, similar to the cottages and farmhouses in the neighbourhood. In plan it is simple, with an entrance-hall and dining-room, and one large parlour with loggia or garden-room opening off it into the garden. The ceilings are ornamented with modelled plaster, some copied from old

examples near by, and the walls are mostly white with pale french-grey paint to the woodwork. The house is furnished, with excellent judgment and taste, with admirable pieces of old furniture, glass and china, which add greatly to its simple charm. It was erected from the designs of Mr. E. Guy Dawber, architect, of London.



E. GUY DAWBER, ARCHITECT



WYNNS PARC, NORTH WALES: GARDEN VIEW (*See also illustrations on next page*)

E. GUY DAWBER, ARCHITECT

Alexander Mann



WYNNS PARC, NORTH WALES: THE PARLOUR E. GUY DAWBER, ARCHITECT
(See preceding article)

ALEXANDER MANN: AN APPRECIATION. BY NORMAN GARSTIN.

THE characteristics that an artist reveals by his work and those which are known to his intimate friends are sometimes strangely at variance. The man may seem to us hesitating and vacillating, but his painting or sculpture is determined and strong; the man may seem to us mean and worldly, yet his work will show him to have a deep vein of poetry and pathos. Everyone who has a wide acquaintance amongst artists must have frequently felt puzzled at these curious discrepancies: "Why does So-and-so, self-sufficient and rather blustering, paint these finical pictures?" etc.

The fact is we are all so complex that there is room in most men for the greatest apparent contradictions, and some of these qualities will only reveal themselves as reactions responding to some influence which alone can call it into evidence. Art is, as it were, the solvent that liberates the spiritual quality imprisoned in

always in painting, and struck the keynote of his art. He looked out into the world with eyes that saw very clearly things as they are; possessed of great technical ability, he set them down with consummate certainty and conviction. He painted with untiring industry—and with that pleasure without which no work is art—the phases of life with which he found himself most in sympathy.

But his outlook was singularly wide, his freedom from prejudice permitting him to take in a large range of subjects which his technical skill enabled him to realize. This versatility is apt to stand in

some petrifying characteristic, and thus gives it life.

Some men, on the other hand, make their art the expression of their obvious personality, they draw aside no veil, they express what those who know them would expect of them. Of these the late Mr. Alexander Mann was a very notable example—his character was strong, simple, and direct, and above all things sincere. He could not exaggerate, even for effect; to be true and to be sane and to set down what he saw without any *parti pris*, that was his aim and his effort



WYNNS PARC, NORTH WALES: GARDEN VIEW E. GUY DAWBER, ARCHITECT
(See preceding article)

Alexander Mann

the way of popular success, for the world likes to be able to label a man—"Oh, that is the fellow who paints cats or mountains, etc., who does those beautiful gardens, etc."; but for all that the artist who wanders in many fields keeps young and gets more joy out of his visions than does the specialist.

If one desires to seek what Alexander Mann wrought with greatest success I think undoubtedly it was his panel sketches, his habit being to do several of these every day during that part of the year in which it is possible to work out-of-doors. In this way he gained a power and facility which place him among the best sketchers of his time. Only his friends know these, but the exhibition of his work which is being held at the Baillie Gallery this month will bring more general appreciation. In looking through the vast number of these panels that he has left, one sees, as in a cinematograph, the sliding pictures of his days. In his early married life he settled at Hagbourne, a

beautiful Berkshire village, and although family reasons led him to Streatham as a residence, with a studio at Chelsea for work during the winter months, yet all his painting life was faithful to the broad downs and sheep-dotted hills round Hagbourne and Blewberry, in the churchyard of which latter, and by him much-loved, village he now rests. Then comes an important series of panels telling of an extended sojourn of nearly two years in Morocco, undertaken for the health of his family. Another long series is of Walberswick, where he passed several holidays with his family by the sea; a certain mountain by the Welsh sea fascinated him and was his model in many a subject, again the pictured record of summer holidays. So also are the Spanish girls making cigarettes in Seville; the lines of fishing boats with oblique lateen sails that reflect themselves in bright flashes in Sicilian harbours.

There is no room in a short article like this for the story of Mann's life; indeed it was fortunately



"SHEEP-SHEARING IN BERKSHIRE"

BY ALEXANDER MANN



"PORTO VENERE"

BY ALEXANDER MANN

felt a natural pride in his talented son, and he smoothed his path with a sufficient allowance.

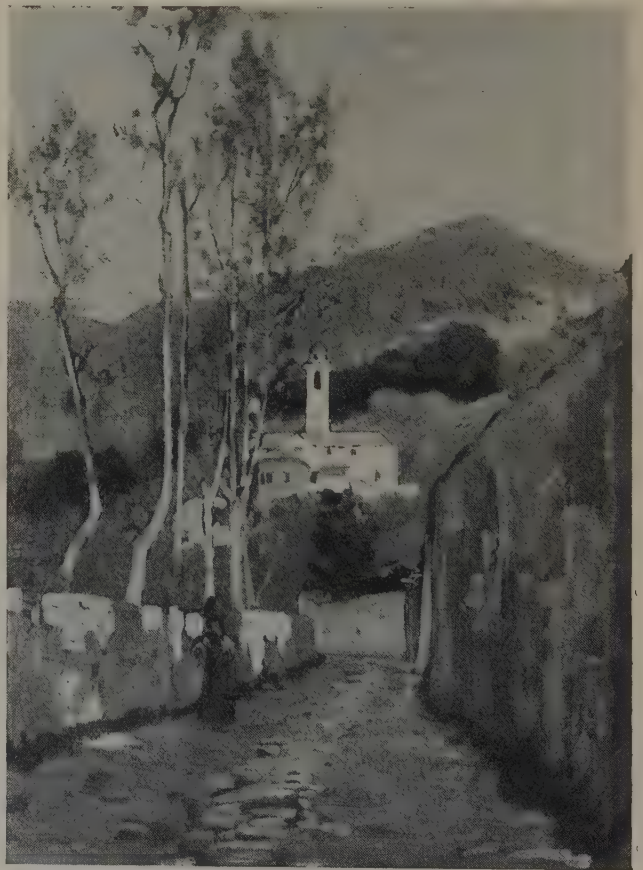
In Paris, Mann responded to the various influences under which he came. Working at first in Julian's studio he later fell under the fascination of Munkacsy, whose tricky methods, however, soon palled upon him; then, drawn by Carolus-Duran's brilliant technique, he came somewhere about '81 to the old grimy school in the Boulevard Port Royal, where the master handed on the traditions of Velasquez to students gathered from half

free from most of the vicissitudes and anxieties which, whilst they go to the making of interesting biography, are painful by their frequent occurrence in the lives of artists.

Coming of a mercantile family in Glasgow, his father, a man of remarkable strength of character who had built up a large business, intended Alexander, his second son, to follow on the lines he had so well and wisely laid. Wealth and prosperity were the goal of these lines, and it is not wonderful that the father, knowing his son's clear head and high integrity, desired for him that he should help in the conduct of affairs. But in amongst the orderly and business-like tendencies of the son of such a father there had been slyly mingled by some not altogether malignant fairy a plentiful portion of the artistic temperament; and this ingredient was too masterful to be thwarted, so it came to pass that the warehouse, at which he dutifully worked for seven years, was exchanged, in 1877, for a student life in Paris.

But it is characteristic of his determined nature that all this time, after or before office hours alternately, he attended the School of Art in Glasgow. If his father felt any disappointment, he was too wise and broad-minded to show resentment, indeed he must have

the nations of the earth. I think the impulse given by Carolus-Duran was perhaps, the strongest



"A BY-WAY IN ITALY"

BY ALEXANDER MANN



"PHILOMÈNE." FROM THE OIL
PAINTING BY ALEXANDER MANN.

Studio-Talk

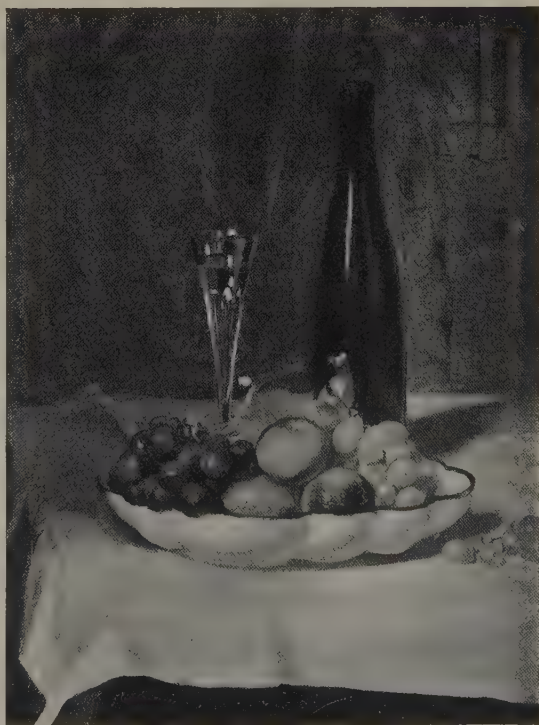
and most enduring of his artistic education, and though in the years to come he used his powers in various directions, yet he never lost the style which became his method of expression in these days. Later on he spent the summer in Venice, and some of the pictures he painted on this his only visit there are amongst his most complete works. N. G.

STUDIO-TALK.

(From Our Own Correspondents.)

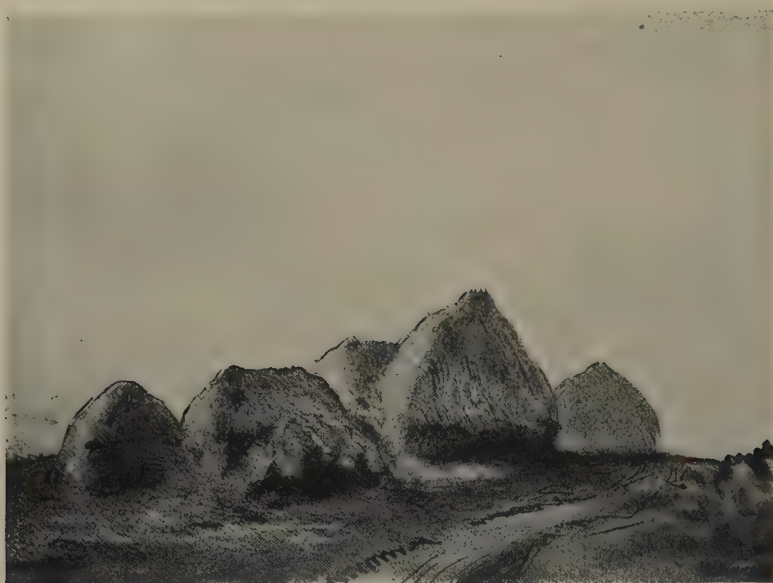
LONDON.—The Water-colour, Pastel and Drawing Salon, held by Messrs. Marchant & Co., at the Goupil Gallery and which came to a close last month, was the most important of the early spring exhibitions. It was clear that the managers of this exhibition had taken pains to admit nothing that was not individual and consequently inspiring. Such a drawing as Mr. William Nicholson's *The Hunter's Staircase*, with its imaginative appreciation of a strange but real interior effect, was amongst the first things in the galleries, and Prof. C. J. Holmes' *Pevensey—Noon* was a water-colour of a remarkable quality. There were subtle interpretations of storm effects by Mr. Wilson Steer, and a most exquisite pastel of the nude, by Whistler, in the rooms. Some water-colours, as derived from Mr. Sargent's art, by Mr. Glehn, were carried out with a brilliancy of achievement worthy of the master by whose works they were inspired, and Mr. W. B. Ecken, in a similar order of picture, called *In the Gardens of the Alcazar, Seville*, had solved the problem of sunlight to a highly useful conclusion. Sir W. Eden's *Velasquez Room, Prado, Madrid*, was a feature, and so was Mr. Clifford Addams' *Agostina and Child*. There were two important water-colours by Mr. Alfred East, A.R.A. Mr. A. W. Rich was not, perhaps, at his best in his, in this case, too prettily coloured drawings, and the individual art of Mr. Lamorna Birch, with its decorative qualities of colour, suffered from too easily attained and superficial charms, but such a water-colour as *The Hurrying River* was of a most highly interesting order. Mr. A. Ludovici, Mr. Cayley Robinson, Mr. A. E. Vokes, Mr. E. Newell Marshall, Mr. J. Nickal, and Mr. David Neave were all represented by good work, and Sir Charles Holroyd's pictures contributed much to the distinction of the exhibition. Two caricatures by Mr. Max Beerbohm were included—one a singularly happy satire of *Mr. Orpen*

executing in his own way a commission for a *Portrait*, in which the sitter is discovered at the further end of a room, full of *objets d'art*, only the back of his head visible above a lounge seat. Mr. Hughes-Stanton and Mr. H. Muhrman made valuable contributions; and a notable picture, *Salutations*, well represented the genius of Mr. George Henry, A.R.A. The black-and-white drawings included the brilliantly handled work of Mr. Cossaar, excellent drawings by Miss G. Halford, a very fine study of a man's head by C. Stabb, the bold and personal art of Mr. J. D. Fergusson, and work by Mr. Augustus John—baffling, but sometimes airing a beauty of craft which could easily be separated from the uncanny motif. There were painted silk fans by two or three ladies. Miss Thea Proctor's panel, *The Masqueraders*, was far above the work in which she attempts the things at which Conder succeeded. It is difficult to bring a notice of the exhibition to a close, so many achievements remain unmentioned. Certainly deserving of expanded comment, did space permit, were the pictures of artists (whose work was, however, on their usual lines) such as Messrs. A. S. Hartrick, Bertram Priestman, Joseph Pennell, Roger Fry, A. L. Baldry, J. Aumonier, and others.



STUDY OF FRUIT

BY GEORGE CLAUSEN, R.A.



"RICKS—EVENING"

BY GEORGE CLAUSEN, R.A.

During the present month, the most important of the year in art matters so far as London is concerned, picture lovers and picture buyers have plenty to occupy their attention in town. The two big shows of the Royal Academy and New Gallery, to which we shall refer more fully next month, of course claim the chief share, but within a short distance of these exhibitions there are some "one-man" shows which should on no account be missed. There is, for instance, Mr. Wilson Steer's exhibition at the Goupil Gallery in Regent Street, which will continue open till the end of the month, and then a little further east, at the Leicester Galleries, we shall have from the 20th of the month onwards an important collection of paintings by the distinguished Academician, Mr. George Clausen, representing work done by him during the past three or four years. In connection with this event Mr. Clausen has kindly permitted us to reproduce a small number of the pictures which will be on view. The President of the New English Art Club (whose annual show, by the way, is to open next month at the Galleries of the British Artists in Suffolk Street) excels in landscape and the nude. Mr. Clausen too is one of our foremost painters of landscape and figure. No contemporary English painter has striven more arduously than he to contain bright light within the opacity of paint, and scarcely another could be named who has solved in so masterly a way the difficult problems of light which the painting of interiors presents. His art, ever

young, has never yet stood still, but advanced always from the embarrassment of one problem to another.

Messrs. Manzi, Joyant and Co., of 25 Bedford Street, have lately held a most complete exhibition of original etchings and dry-points by Sir Charles Holroyd, and are still holding a remarkably interesting exhibition of eighteenth-century Japanese colour prints. Sir Charles Holroyd's methods are as constantly varied as the nature of the subjects he takes up. Uniformity,

except in mastery, was not to be found in the exhibition, but there is a style in which he seems to reach his highest, that from which we get such rare and striking results as in the plates *The Piazzetta*, *The Ghetto* or *Oak Tree Lock*.

At the Carfax Gallery the recent exhibition of the late J. R. Spencer Stanhope's work came as a revelation to a younger generation. The artist, we



"AN ITALIAN CHILD"

BY GEORGE CLAUSEN, R.A.



"A THRESHER." BY
GEORGE CLAUSEN, R.A.

are reminded in the catalogue, was born in 1829. He went up to Oxford from Rugby at the time that Rossetti was directing the ceiling decoration of the Oxford Union Debating Hall; he assisted in this work and became an artist self-taught. Later he exhibited in the newly-opened Grosvenor Gallery. In 1880 he retired to Florence, and lived there until he died, last August. He was among the first to revive the use of tempera. In the works exhibited, so powerful and rare a sense of beauty inspires each composition that quite faulty and sometimes feeble drawing fails to make itself unpleasantly felt. The painter's genius was curiously similar to that of Burne-Jones, yet at all times his own.

Mr. George Belcher, who has been exhibiting at the Leicester Galleries, has a vivacious pencil. He owes a great deal to Phil May, is attracted by the same aspects of life, has not quite the individual distinction of craft of his master, but much of his realism. He is, what after all is rare, a humorist—one who has not to search for the humours of this life, but finds them impossible to escape. The *Rivers and Streams*, by Mr. Sutton Palmer, at the same gallery, were in treatment as quiet as the aspects of nature which they represented sympathetically.

In considering the works of the Barbizon and Modern Dutch painters, the names of three collectors who have recently passed away instinctively come to mind—Mr. Staats Forbes, Mr. Alexander Young, and Sir John Day. The works of two of these collectors have already been dispersed, and those of the third—of the late Sir John Day—are to be sold at Christie's during the present month. The Staats Forbes and Alexander Young pictures have been fully discussed in these pages (vols. 36, 39 and 40), while several examples from the Day Collection appeared in the special number of THE STUDIO devoted to the works of the brothers Maris. If not so extensive

as the other two collections mentioned, that of Sir John Day contains many notable pictures. Corot is represented by several works of the highest quality, while the examples by Millet, Rousseau, Diaz, Troyon, Dupré, Jacque, and Harpignies are nearly all of exceptional interest. The impressive *Solitude* by the last-mentioned artist represents the zenith of his art, and gained for him the *médaille d'honneur* at the Paris Salon of 1897. It is, however, in the works of the Modern Dutch school, particularly of the three brothers Maris, that the chief claim to distinction of the Day collection lies. Two of the most beautiful works Matthew Maris



"VILLE D'AVRAY"

BY J. B. C. COROT
(In the late Sir John Day's Collection)

Studio-Talk



"NEAR DORDRECHT"

(In the late Sir John Day's Collection)

BY JAMES MARIS

has yet produced—the noble *Four Mills* and the exquisite *Feeding the Chickens*—are amongst the most notable things in the collection; while the *Amsterdam*, *Dordrecht*, *Ploughing* and *Stormy Day* are the pick of a remarkable series of masterpieces

by James Maris. In no other English collection is William Maris, the youngest of the three famous brothers, so well represented, and the other leaders of the school, Israel and Mauve, are also seen to advantage. A few years before his death the late



"THE LITTLE BRIDGE"

(In the late Sir John Day's Collection,

BY C. F. DAUBIGNY

Studio-Talk

judge removed to a house near Newbury, in Berkshire, especially well arranged for the display of pictures. In a spacious dining room, lighted from the top, the gems of his collection could be seen to the best advantage, and he was always willing to allow anyone seriously interested in art to examine the works.

Appropriately with the Spring came the fourth Annual Exhibition of flower paintings at the Baillie Gallery. Amongst the most successful were Mr. W. Paddock's *Cherry Blossom*; *Roses and Phlox*, by Fred Mayer; *Zinnias*, by H. D'Arcy Hart; *Narcissus and Carnations*, by J. D. Fergusson; *Campanula and Pansies*, by Laura Knight; *A Formal Garden*, by Albert Cox; *Chrysanthemums and Michaelmas Daisies*, by Arthur Rackham, R.W.S.; *Darwin Tulips*, by Margaret Waterfield; *Sunlight on a Rose*, by Katherine Cameron; *Tulips*, by A. E. Guyon; *Herbaceous Border in my Garden*, and *Cypripediums: a study*, by Francis E. James; *Flowers*, by M. E. Atkins, and *Roses*, by W. Westley Manning; *White Roses*, by Stuart Park; *Dahlias*, by Gerard Chowne; *Sweet Sultan*, by A. F. W. Hayward; and lithographs of flowers by T. R. Way.

Mr. Arthur Streeton's Venice pictures seemed to bring sunlight into the shaded premises of the Alpine Club Gallery last month. There were also some Chelsea scenes of much interest, *The Unemployed at Chelsea* being the title of a canvas admirably representing the grey monotonous colour—but colour all the same—of a thin London fog. But *Venice, Bride of the Sea* and *Palaces in Sunlight* were the key to the character of the exhibition.

In our paragraph referring to Mr. Arnold Mitchell's design for a church at Berndorf, of which we gave an illustration in March, the place was spoken of as being in Germany, whereas it is in Lower Austria. Nor, it appears, is Herr Krupp, who commissioned the design, connected with the Essen firm in Germany; he is the proprietor of the Berndorf Metal Works.

Preparations for the next London Salon at the Albert Hall are nearly completed, but we are asked to state that there is still room for some architects and sculptors and a very limited number of painters. The membership of the Association now numbers several hundreds, and judging by the report presented to the annual meeting of shareholders at the end of March the venture is proving



"THE GOOSE GIRL" (In the late Sir John Day's Collection) BY J. F. MILLET



"MARCH"

BY GEORGE HOUSTON, A.R.S.A.

a greater success than was anticipated, even by its sympathisers. The cardinal principle of the Association is of course the elimination of the selective jury, but the services of a hanging committee cannot well be dispensed with. At the annual meeting a novel mode of selecting the hanging committee was decided on, a proposal put forward by Mr. Walter Sickert being carried by a large majority, that all members should be invited in rotation to serve, the invitations being issued in alphabetical order, year by year, until the entire register has been exhausted.

At the Ryder Gallery Mr. Carl Breitensen's exhibition introduced us to a landscape artist of feeling and eminently skilful. Other exhibitions of interest during the month were the water-colours of China, by Mr. J. Hodgson Liddell, at the Fine Art Society; at the same place, Miss Evelyn Whyte's Water-colours of Mountains and Lakes, and at the Doré Gallery Mr. Rodolphe d'Erlanger's pictures and portraits and Miss Linnie Watt's paintings. The Ridley Art Club, with admission by invitation, opening for its week at the end of

March, provided those who had friends among its members with the opportunity of studying some interesting work.

EDINBURGH.—A vacancy in the membership of the Royal Scottish Academy was caused this spring by Mr. George Henry's retirement to the honorary list, caused through his residence in London, and the ranks of the associates have been strengthened by the addition of three members. As regards academic rank that honour has fallen to a figure and portrait painter. One of the new associates is a painter of both figure and landscape with occasional essays in portraiture, and the other two are landscapists.

Mr. Henry W. Kerr, the new Academician, has within the past few years almost wholly devoted himself to portrait work, which he practices both in oil and water-colour, and two fine examples in the latter medium are in the present Royal Scottish Academy Exhibition. In portraiture Mr. Kerr is suave and refined; while free in his brushwork his skilful draughtsmanship is ever evident, and while



"ST. PATRICK'S DAY IN THE MORNING"

BY HENRY W. KERR, R.S.A.

his colour is truthful he is never led away by the blandishments of the colour sense to neglect form or overlook those subtle touches that in line as truly as in colour can convey the real inwardness of the subject. No doubt this attention to form was developed by the years of study in the portrayal of the characteristics of the devout Lowland Scot, and the national features of the Irish peasant. In his sketches of the typical Hibernian, Mr. Kerr is a worthy successor of the late Erskine Nicol. The inspiration to study Irish life and character came quite suddenly. Mr. Kerr had been working at Pittlessie, Wilkie's native village, the beadle of which was a useful model to him, and in his pawky way took credit for being the making of the young artist. In his studio one day he was visited by a poor Irishman whose attitude suggested the picture Mr. Kerr afterwards painted and called *The Bashful Wooer*. The picture was painted in 1887, and was succeeded by *The Connemara Bailiff*, *St. Patrick's Day in the Morning*, and many other studies which show as true

an appreciation of the humour and pathos of the Irish peasant as Carleton's literary sketches.

Mr. Kerr's series of Scottish life and character are no less truthful. They show altogether different traits and are mostly serious and devout. *The Minister's Man* and *The Day at the Plate* are sketches of the disappearing "Auld Licht" Presbyterian who imbibed his religion with his porridge and held fast to them both through life. His *Kirk Collection*, *The Loupin on Stane*, and many other drawings which can be

named are chronicles of customs that have almost disappeared. In his Scottish series Mr. Kerr has accomplished a great work as a chronicler. But his drawings are not merely the portrayal of externals and incidentals, they are the outcome of intimate knowledge with no theatrical touch or taint of caricature or extravagance of emphasis.

In the election of the three associates the Academy has shown itself to be a national institution. There was a strong list of waiting claimants, the



"WHEN THE BOATS COME IN"

BY MARSHALL BROWN, A.R.S.A.



"THE BRAES OF ATHOLL"
BY W. M. FRAZER, A.R.S.A.

(The property of Wm. Hunter, Esq.)

majority of whom were Edinburgh men. One of the new associates is a native of Edinburgh, another belongs to Ayrshire, and the third to Perth. Mr. Marshall Brown, the Edinburgh associate, showed good draughtsmanship in the Academy Life School, where he won the Stuart prize and Chalmers bursary. He was one of the original members of the Scottish Artists' Society and was recently the Chairman of its Council. A good deal of his earlier work was the outcome of study in the Highlands, but latterly he has devoted his energies to work on the Berwickshire and East Lothian coast. Indeed, he may almost be said to have made his summer home at Cockenzie, a little fishing village some ten miles east from Edinburgh, where the modern trawler is yet unknown, and the old picturesque customs and garb of the line fishermen still exist. The illustration accompanying this note gives one of the most typical of these fisher life studies, the principal figure carrying the creel is the belle of the village, a fine compound of rustic beauty and muscularity. Child life he has admirably presented in *Seaside Roses* and *Wild Roses*, both of which have recently been reproduced in THE STUDIO. Mr. Brown has aimed at a healthy and unmannered realism. His figures are instinct with life, and their landscape setting is always appropriate. His compositions, though as a rule simple and not burdened with detail, do not sacrifice what will contribute to artistic completeness, and his distances convey the sense of space and the feeling of atmosphere.

Commencing his artistic career as a lithographic artist and illustrator, Mr. George Houston is one of the most individualistic of the younger school of Glasgow artists. His work has been recognised by the municipality of the western city in their purchase of a large landscape for the Kelvingrove Galleries. Though he has worked a good deal at Lochgoilhead his favourite field of study is the Dalry district of Ayrshire, of which he is a native. His *Seed Time in Ayrshire*, shown at the Franco-British Exhibition last year, and acquired by Preston Corporation, is typical of his style. He is keenly observant and analytic, not depending greatly on chiaroscuro for his effects, and his

colour is rich and well laid down. Spring, autumn and winter effects he has carefully studied, and the floating mist on a hillside, the watery atmosphere so characteristic of November weather, with its bleaching influence on colour, or the chilly, half melted snow lying in patches on the brown fields, he suggests with much skill. Mr. Houston is a member of the Royal Scottish Society of Water-colour Painters and the Society of Twenty-five of London.

Mr. W. M. Frazer, the son of a Perth magistrate, came to Edinburgh in the early eighties, and four years later was joint Keith prizeman with Mr. Duddingstone Herdman, his picture entitled *Glow Before Decay*, being afterwards acquired by the Royal Association for the Promotion of the Fine Arts in Scotland. He has been abroad a good deal and recently visited Huntingdon and Cambridgeshire. One result of his English expedition is the beautiful evening landscape *St. Ives*, now in the Royal Scottish Academy Exhibition. Conti



"IN SUMMER TIME"

BY FRANCIS H. NEWBERY
(See Glasgow Studio-Talk)



"A THAW"

(See Glasgow Studio-Talk)

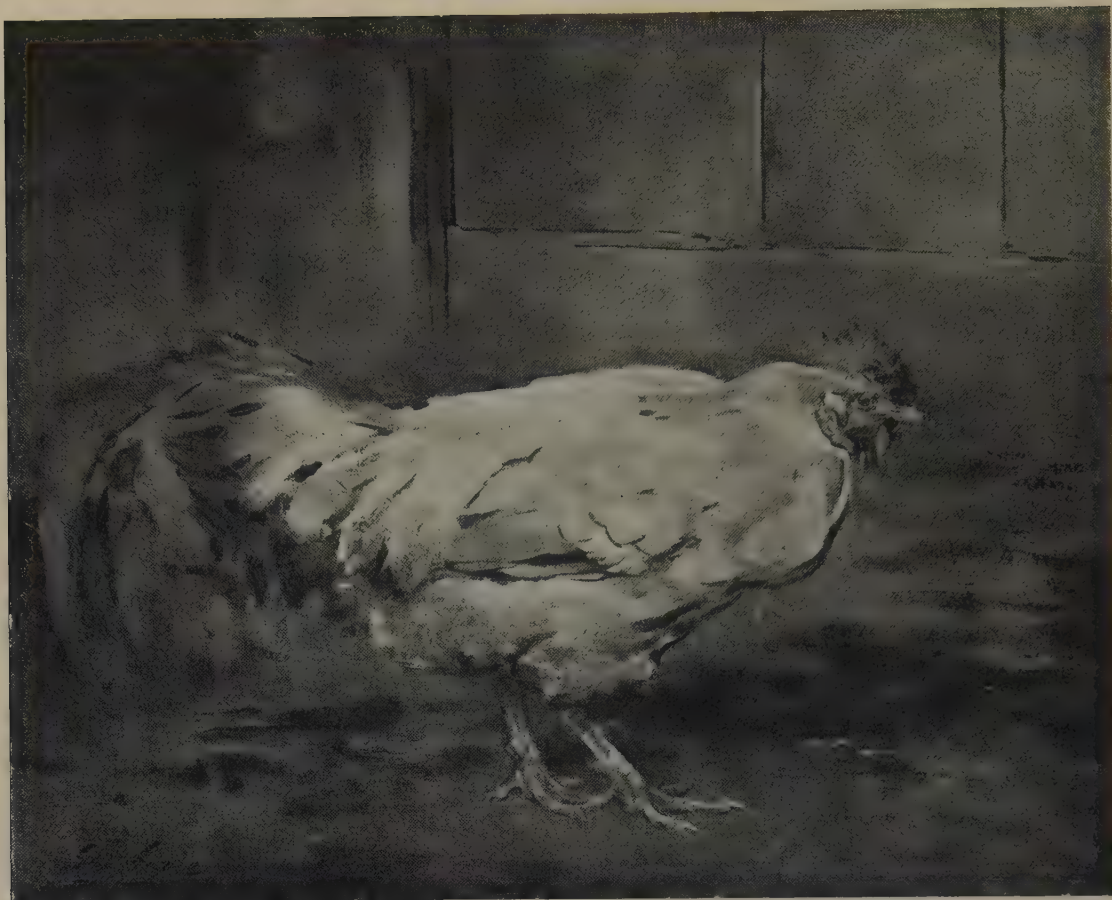
BY GEORGE HOUSTON, A.R.S.A.

mental or English subjects, however, have not supplied him with the *motif* for his finest work. He is most at home in the varied scenery of his native county. He came into prominence by the first of a beautiful series of pictures of the reedy banks of the lower reaches of the Tay, a picture which was much admired for its fine tone and the pearly quality of its greys. *The Braes of Atholl* and *A Highland Pastoral*, the last named reproduced in THE STUDIO, in October, 1908, are typical of his Highland landscapes, in which we have great expanses of open pastoral country leading up to majestic hills. While his composition is effective he looks at nature less with the eye of the draughtsman, more with that of the poet, striving after subtlety, the realisation of the enveloping atmosphere, and in the finest of his work one feels the poetry of the evening glow, much as we feel it when in front of one of Mr. Lawton Wingate's canvases. The human figure does not intrude on his native solitudes, the air is still and calm, the silence of hill and valley is undisturbed. His forte is repose. A characteristic feature of his wooded landscapes

is the filmy impressionism of the tree forms. Mr. Frazer was, during the year ended in March, the Chairman of the Scottish Artists' Society. A. E.

GLASGOW.—The forty-eighth Annual Exhibition of the Fine Art Institute opened this year under the most favourable auspices. Since the last exhibition local interest in art has been stimulated by the publication of two notable works on the Scottish school; by the opening of a new wing in the extension of the School of Art; and by the acquisition of works by Jessie M. King and George Houston by the Walker Art Gallery, Liverpool, and the Corporation of Preston. The imminence of the Institute's jubilee is also tending to direct attention to its work.

It is a question whether the present exhibition is more remarkable for landscape or figure painting. There are quite a dozen men, equally divided between the two sections, who have never contributed finer work to a public exhibition. William



"A WHITE COCK"

BY GEORGE PIRIE

Wells, R.B.A., has captured the critics, as he has captured a gleam of unmitigated daylight, in his fine, robustly-radiant canvas, *A Lancashire Fishing Village*. Clear, incisive air appeals to him, the invigorating, mist-dispersing air, familiar to our west-shore land; and all the greyiness of dawn, and the mystic hour of eventide, so dear to many brother artists, are made to appear as of quite another climate beside the rarefied brilliance of this notable landscape, which has been purchased by the Modern Arts Association.

In quite another vein is *Woods after a Storm*, by J. Lawton Wingate, R.S.A.; a poetic treatment of a charming sylvan theme. In natural colouring, freedom of brush work, and atmospheric effect, it is unsurpassed in all the exhibition. Close by there hangs a characteristic work by William MacBride, with the grey trees with russet foliage, and the cerulean water, so assiduously sought out by this artist. There is quite a definite note of colour in *The Wood Nymph*, a loaned picture, by the late Sir E. Burne-Jones, set conspicuously in

the centre of an end wall, a fine study for the young figure and decorative painter. Its clever variation on viridian green is a monochromatic triumph. To right and left there hang two diverse treatments of a similar subject—*Early Winter*, by James Kay, R.S.W., a departure for an artist who has made the bustling Clyde his own; and *A Thaw*, by George Houston, A.R.S.A., one of those keen, penetrative nature-studies this observant artist has taught us to expect, and in *An Ayrshire Glen*, by the same artist, we have a poetic rendering of Nature in a gentler mood. J. Brownlie Docherty pursues his favourite theme on a large canvas, with appropriate title, *Highland Landscape*. In lovely Glen Morriston the artist has selected a typical Inverness-shire scene—a tumbling trout-stream, with well-wooded banks, abundant with the growth of autumnal-tinted bracken—and its romantic charm is suggested in such a way as few Scottish landscapists can rival.

Dominating the centre room in size and position is *Pan's Sanctuary*, by J. L. Pickering, but it is a

Studio-Talk

debatable point whether the interest in the picture has not been lessened by the elimination of the piper. Other striking landscapes are *The Gipsy Camp*, by E. A. Walton, R.S.A., a rhythm of blue and green; *Plain Land*, by Louis Grier, delightful in decorative feeling; *Pas de Calais*, by H. Hughes-Stanton, with fine sea and sky effect; *The Rhymers' Glen*, by Archibald Kay, R.S.W., with clever handling of early autumn foliage, and the misty charm of highland ravine; *The Sun peeped o'er yon Southland Hills*, by Joseph Farquharson, A.R.A., remarkable for the golden glow of the morning sun on the untrodden snow on the mountain side; and a thoughtful rendering of a woodland scene by F. Spenlove Spenlove. Mr. Kay's picture just mentioned has been purchased by the Corporation for the permanent collection.

Amongst the portraits and figure subjects *The Velvet Cloak*, by Sir James Guthrie, P.R.S.A., attracts for many reasons; the pose is striking, the velvet drapery convincing, drawing from another

noted portrait painter the confession, "The best black I have ever seen in paint." There are two figure studies more arresting to artist than layman, because of the absolute cleverness of treatment. *Miss Lillah Macarthy, in the Dress of Dona Aña*, by Charles Shannon, a work already reproduced in THE STUDIO, and *Silk and Ermine*, by George Henry, A.R.A., R.S.A. No two studies could be more dissimilar; in the one there is the delightful handling of beautiful colour contrasts, in the other the complete mastery of monochromatic monotony. No less than Whistler and Melville, Henry has discovered that a grey gown or a reddish-brown skirt placed against a background of similar tone, permits the eye to rest on the subject of the picture, without the irritation of distraction. In *Silk and Ermine* this idea is emphasised, and additional appropriateness is given by the style of dress and that of the cleverly-painted panelling being contemporaneous in period.

In the centre room there are two interesting



"A LANCASHIRE FISHING VILLAGE"

BY WILLIAM WELIS, R.P.A.

Studio-Talk

portraits, one by William Cunningham Hector, a new rôle for this clever young Glasgow artist; another by P. A. Hay, R.S.W., one of our most assiduous portraitists. In the upper galleries the charmingly executed *Portrait of Miss Brown*, by Maurice Grieffenhagen, is unjustly treated by the hanging committee. The clever pastel portrait of *Miss Reta Macalister*, by G. G. Anderson, is a striking example of the work of an artist with a future in portraiture. E. A. Hornel is represented by three of his charming colour harmonies, in which the figures are filled in with greater definiteness and the tints with more alluringness than before. A picture that claims attention is Mr. Francis Newbery's *In Summer Time* (p. 314), in which a difficult problem has been well handled.

William Pratt sends one of those thoughtful studies of peasant life and habit that proclaim him a sincere and earnest follower of Millet. In his *Homeward* the weary workers wend their way homeward from the fields when the sky assumes the shadows of the evening hour. It is a thousand pities that George Pirie is so modest in his contributions. *A White Cock* is too meagre a representation of the work of such a thorough artist. There is no mistaking the feathered fowl, the whole presentment is instinct with the atmosphere of the farmyard.

In sculpture, architecture, and black and-white there are interesting contributions. The model of George Buchanan, by A. McF. Shannan, A.R.S.A., suggested by the quartercentenary of the early Scottish man of letters, is a fine example of the penetrative method of the sculptor entrusted with

the important commission of modelling a statue to the memory of the great scientist Kelvin. Amongst other interesting exhibits in this section are works by Percy Portsmouth, A.R.S.A., and John Tweed.
J. T.

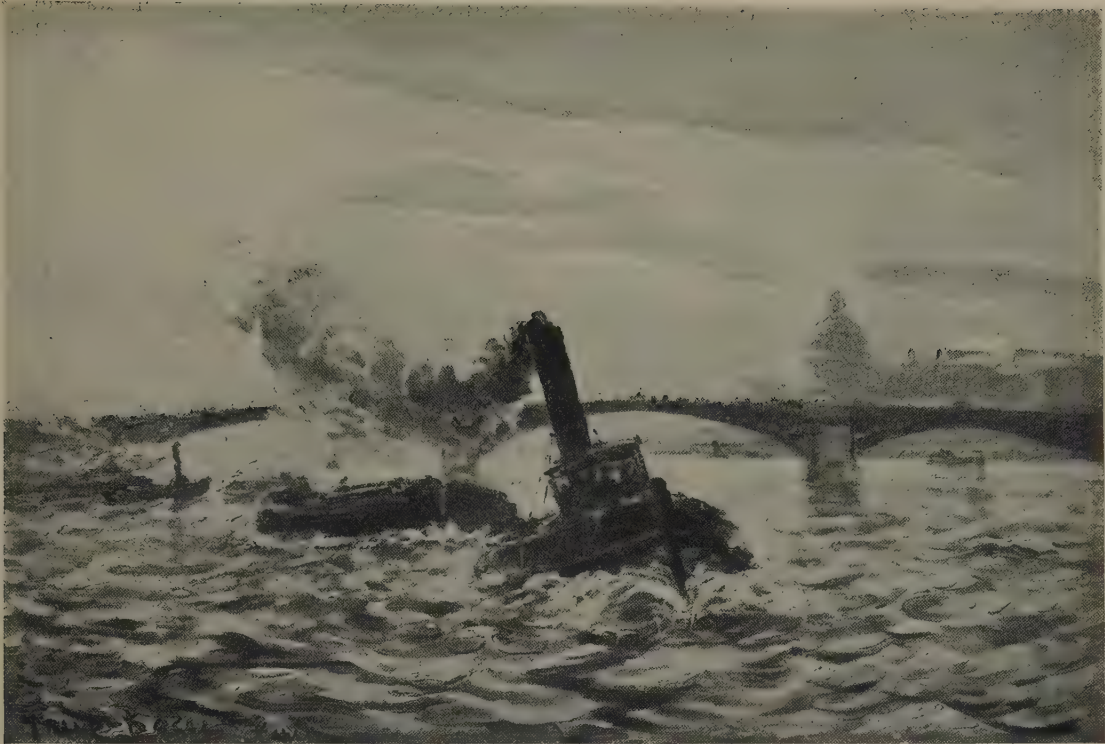
PARIS.—At the Dewambez Gallery the exhibition of the Société des Peintres et Graveurs de Paris Moderne engaged much of our attention. The majority of these artists belonged to the Société des Peintres de Paris, but separated from this body in order to form a still more exclusive group. They had here an *ensemble* of really remarkable works depicting the beauties of the capital. Of the two



MODEL FOR STATUE OF GEORGE BUCHANAN (1506-1582)

BY A. McF. SHANNAN, A.R.S.A.

Studio-Talk



"LA SEINE AU PONT DES SAINTS-PÈRES"

BY FRANK BOGGS



"LA CITÉ"

BY FRANK BOGGS



"A CASTLE IN SWITZERLAND"

BY WILLIAM S. HORTON

seniors of the Society, Lepère and Billotte, the former showed several pictures which were on view last spring at the Nationale and an important series of plates and wood engravings which displayed to advantage his conscientious observation and his sureness of execution. M. René Billotte showed also a series of works which were doubly interesting, first on account of their exquisite colouring, and secondly because they perpetuate aspects of certain quarters of Paris which have now disappeared. It is most interesting and at the same time most enjoyable to wander with these artists among the wonders and the curiosities of the great city—to view with Jules Adler and Béjot the Luxembourg, with Chapuis the Pont-Neuf and Ivry, with Dufresne the circuses and theatres, with Fougousse and Gabriel Rousseau the Boulevards, with Louis Gillot the banks of the Seine, with Gaston Prunier the faubourgs and the factories, and the

bridges with Vauthrin and Serval. Mr. Frank Boggs has been most successful with his luminous little landscapes; he is of all our painters the one who most reminds us of Jongkind, and the State has acquired for the Luxembourg one of the works which we herewith reproduce.

William S. Horton, who has attracted a good deal of attention at the Salons of the Société Nationale and at the Salon d'Automne the last few years, has had an important exhibition at Petit's Galleries. Horton has made his speciality the Swiss cantons about the Lake of Geneva,

the neighbourhood of Montreux and Vevey, sleeping villages, trees powdered with hoar-frost, fields sprinkled with rime, snow-clad roofs, romantic castles. Born at Grand Rapids (Michigan), he was in Paris a pupil of Benjamin Constant; but in truth he evolved for himself his own technique by faithful and loving study of Nature herself. This



"HÔTEL DE VILLE, MARSEILLES" (DRAWING)

BY FÉLIX ZIEM



"CATHÉDRALE D'AMIENS" (WATER-COLOUR) BY FÉLIX ZIEM

it is that gives to his work its individuality and its great charm, and so one does not wonder at the successes achieved of recent years by this artist, whose pictures are to be found in the private collection of the King of Spain, in the Musée du Luxembourg, and in the Musée Carnavalet.

Following its custom of holding an exhibition each spring, the Société des Peintres et Sculpteurs

(formerly known as the Société Nouvelle) has had this year a show at Georges Petit's which was crowned with the greatest success. This year we admired in particular the large panel by Besnard, depicting some girls and swans frolicking in the crystal waters of the lake of Annecy, a work which on account of the freedom of its execution and its distinguished colouring is of premier importance. Baertsoen, who has not shown every year with the Société Nouvelle, exhibited a painting, robust in colour, of an old castle; M. Claus was represented by some landscapes full of force and impassioned in execution. M. Blanche, not content with signing an excellent portrait of himself, also showed us some very beautiful interiors treated with great freedom. Cottet, Dauchez, and Simon remained true to their Breton subjects, and René Ménard showed some most finished works, at once admirable in composition and seductive in colouring. H. F.

The 88th anniversary of the painter Félix Ziem has been celebrated at Nice by a brilliant exhibition of his work. His name fires our hearts with the remembrance of those countless pictures of which the flight of time has failed to dim the brilliance or to sap the strength.



"THE DANCE" (BRONZE RELIEF) (See Vienna Studio Talk) BY EMIL MEIER



"SUMMER" (FAYENCE) BY EMIL MEIER

that point of perfection of which Balzac speaks, and behind which there lurks the talent which is the attribute alone of genius. L. H.

VIENNA. — Emil Meier and Johanna Meier-Michel are two talented young artists who have thrown in their lots together. Both are natives of Bohemia, but German by race, and both are past students of the Vienna Imperial Arts and Crafts Schools, though they arrived there by different roads. Emil Meier, after having passed satisfactorily through the elementary school in his native village, was sent to the "Fachschule," in Turnau, Bohemia, to study and acquire what was necessary to equip him for the craft of goldsmith. He showed so much talent that he was offered a small stipend to continue his studies in Vienna. In pursuing his craft Emil Meier learnt to appreciate the value of metals and their possibilities from the designer's point of view, and the knowledge thus acquired enabled him to carry out his own designs in metals. *The Dance*, reproduced on p. 321, is a fine proof of his capabilities in both directions. The figures are well formed and full of grace and charm. His two fayence figures here

The fair dream of his existence has become almost an apotheosis, to the great joy of his friends and the numerous admirers of his work, that splendid work of which we get a very exalted opinion after visiting the exhibition organised for the benefit of the *Orphelinat des Arts*. First of all it is the Queen of the Adriatic which Ziem, with all his wonderful gifts of æsthetic expression, conjures up and re-creates in all her old-time splendour — "Venice, which Ziem saw," asserts Théophile Gautier, "not merely as painter, but also as poet. Not to Lord Byron, not to De Musset, nor to George Sand," adds this critic, "was it given better than to him to understand her mysterious charm and fascinating beauty." Next it is the shores of the Bosphorus which he depicts for us; then Asia with her ancient ruins, the last vestiges of forgotten civilisations; Egypt with the obelisk of Luxor and the temple of Cleopatra; Holland with the banks of the Scheldt all full of fine harmony. He also gave us views of Marseilles, Antibes, the Carmargue, of Martigues, of Toulon, of the Forest of Fontainebleau, Amiens, and even of Montmartre with picturesque silhouettes of the old mills. Whatever the subject, the works of Ziem bear the stamp of a master-hand; he touches



"AUTUMN" (FAYENCE) BY EMIL MEIER



"EGYPTIAN FLOWER-GIRL" (FAVENCE)
BY JOHANNA MEIER-MICHEL

reproduced form part of a set representing the four seasons. These have been executed in the Wiener Keramik-Werkstätte, belonging to two distinguished artists, Michel Powolny and Berthold Löffler, the latter a professor at the Imperial Arts and Crafts Schools.

Johanna Meier-Michel studied first under Professor Kaufungen at the Kunstschule für Frauen und Mädchen, Vienna, and later under Professor Schwarz at the Imperial Arts and Crafts School, where she likewise held a stipend. It is in the art of the sculptor that her chief talent lies. The bust of a little child reproduced on p. 324 shows not only true artistic feeling but also an intimate knowledge of child life. Her fayence, too, shows how capable she is. The Egyptian flower-girl, with her basket destined to be filled with violets, and the fruit-stand with the little children moving around it, are both admirable examples of her work in this direction. Frau Meier has also been successful in larger works of sculpture. She won the first prize in open competition with a model for a monument at Leipa, Bohemia, and this brought her another commission, again for a

monument in the same little town, for in Bohemia, as in Austria, even the small towns and villages love to show their appreciation of their great men by erecting monuments or busts to their memory, and of course their liberality in this respect acts as a great encouragement to young artists. A. S. L.

BERLIN.—Berlin is now in a phase of growing self-confidence and this state is indicated by retrospects. It betrays the conviction of personal weight when facts from our past are treated with the importance of historical materials. The Biedermeier renaissance, and the interest taken in everything connected with old Berlin, are symptoms of this phase. The Märkische Museum stands newly erected within our city, plays from former times rule the stage, books full of the flavour of witty and romantic days are favourites, and the aureoles of real Berlin artists like Chodowiecki, Hosemann and Franz Krüger have been re-gilt. The Royal Academy has now done such service to its former president, the sculptor Gottfried Schadow, by arranging, with the valuable assistance of the renowned Schadow scholar, Professor Hans Mackowsky, a comprehensive Schadow exhibition within its galleries. The name of this sculptor and draughtsman, the author of the



FAVENCE FLOWER-STAND, BY JOHANNA MEIER-MICHEL



PORTRAIT BUST BY JOHANNA MEIER-MICHEL

"Polyklet," still so highly valued by sculptors, figures among our classics, but we are thankful that traditional formulas are again filled with living knowledge. Many of his national and classical monuments and reliefs, portrait-busts and drawings, have always been popular; but it was good to remind people that one of the treasures of sepulchral art — the beautiful marble memorial of the young Count von der Mark, the son of King Frederick Wilhelm II. and Countess Lichtenau — ornaments one of our Berlin churches. In studying the exhibits we felt rather puzzled by the mixture of a Hellenic artist and a confirmed naturalist, an aristocrat and a bourgeois, an adorer and a caricaturist; but the predominance of genius has often welded such contradictions with harmony. Whilst Christian Rauch persevered in the nobility of the classical

style, Schadow became the independent leader who departed from rococo affectations and restrictions of the antique type and looked straight into the face of nature. Some of his masterly portrait busts especially convince us of this individual attitude. The homage of our time is due to a master who declared that "the good and true imitator of nature is on the right road to beauty."

Berlin art circles are really thankful for the opportunity to study the life-work of Hans von Marées at the Secession. A quick walk through the rooms impresses one with the conviction that we have here to deal with great art. Only names of some of the powerful, like Signorelli and Böcklin, and the forms of the Parthenon come to mind in face of these pictures. The great style is also visible in the brushwork, as the use of colour and varnish is often so plentiful that the surface with its deeply sunk contours has the aspect of a relief. Even when the strokes are merely swept over the canvas they mostly testify to an energetic will, and deep-toned colour symphonies recall the music of Titian or Rembrandt. The two *motifs*—man and horse—are continually repeated, and Marées loves to place them within a landscape-frame of pathetic beauty. Some of the portraits



"FRAU ROTTMANN & DAUGHTER" (DRAWING IN BLACK & RED CHALK & PENCIL) BY GOTTFRIED SCHADOW



*(Original in possession of
the Royal Academy, Berlin)*

"THE MUSE." FROM THE COLOURED
CHALK DRAWING BY GOTTFRIED
SCHADOW

Studio-Talk

arrest the attention by their compelling expression, proclaiming their painter's capability of reading and mirroring souls like G. F. Watts, but such happy realisations are not frequent. The faces of the nudes are strangely neglected, as the sculptural aspect of the body is the supreme aim of this art, and we can understand that Marées' truest followers are sculptors. As a fresco-painter he also strove after repose and clearness, but did not possess the power of the great composer who dominates masses. What he painted in a happy mood astonishes us by freedom and strength, by the rhythmic elasticity of movement, as in his beautiful group of rowers, the central piece of the most original fresco in the Aquarium of Naples. Before such an inspiration, as before the life breathed in his drawings, we realise more keenly his habitual gloom, his wrestlings with the materials which a whole Marées exhibition exposes like an Icarus fate. We study endless attempts and repetitions; loftiness of principle often seems carried to extremes and simplicity appears as dulness. The harvest of masterworks is rather small, and in most cases we have to content ourselves with the will instead of the deed, yet this strange artist cannot be placed otherwise than with the Titans of German art.

At Keller and Reiner's Salon the works of Professor Paul Peterich at once commanded attention. A careful study of the antique, especially of the pre-Phidias time, is his distinguishing feature, but sternness is coupled with grace. His statue of *Beauty*, a female nude, is quite deserving of its name, but the treatment of the hair in the archaic style does not seem favourable for the rendering of such fluffy masses.

In the Cassirer Salon Professor Max Liebermann showed the last results of his labour, some portraits of his usual strength and sobriety, a quantity of views from the summer-beach in Noordroyk, and drawings and etchings from Dutch life. He remains faithful to impressionism, and is capturing the very life of brightest atmosphere

and of men in broad and thick-laid strokes, which want distance to be fully appreciated. The relief work of his surface is somewhat smoothed down by the glass cover. With this robustness of brushwork, generally applied to small-size paintings, the artist combines a colourism of unique distinction. His delicate values afford rare treats for the eye, and the most bewitching combination is accomplished in his *Flower Garden*.

Schulte's Salon offered a new collection of Laszló portraits which regained old sympathies for a certainly lovable master. He had disappointed us in preceding exhibits, but we can again hail him as the hand that renders sympathetically and with distinction. Laszló's art seems to carefully evade modernism, but we have no proof that capabilities are lacking. He knowingly cultivates old-master methods, and considers repose the most desirable feature. He has just now accom-



"PILGRIMS" (DRAWING)

(See *Moscow Studio-Talk*, p. 328.)

BY SERGE KOROVIN



(See *Moscow Studio Talk*)

"THE ARRIVAL OF THE BOYAR." BY SERGE IVANOFF

plished the best portrait of the German Empress existing, a work full of dignified bearing which brings out beautifully the qualities of superior womanhood ripened in an atmosphere of stern self-control. The portrait of the Princess Louise Victoria represents happily "sweet seventeen," with roguishness concealed beneath languor. A breath of rococo freshness wafts from the new decorative portraits of the Crown Prince and the Crown Princess, which betray no embellishing intention, merely the will to bring out youthful elasticity.

The Königliche Kunstgewerbe Museum has been treating lovers of Japanese art to an exhibition of the treasures in the possession of Consul Moslé. Within the stylish arrangement of real Japanese interiors we had a rare occasion to study exquisite weapons, armour, cabinets, writing-cases and wood-cuts. Refined taste and the eye of the connoisseur of marvellous techniques controlled the selection, and the result was to again strongly impress one with the superiority of Eastern arts and crafts.

J. J.

MOSCOW.—This year's exhibition of the "Soyouz," or Union of Russian Artists, which was installed in the fine spacious rooms of what was once a private palace, may be considered to have been, on the whole, a most successful event. This estimate holds good more especially of the figure compositions and portraits, for the landscape painters, while quantitatively well represented, offered little of conspicuous note from an artistic point of view and by no means formed the centre of attraction on this occasion.

Of three portraits contributed by the painter Séroff, his double portrait of two noted Moscow actors gave the least satisfaction, but in that of a lady of Oriental type this artist reached his highest point, in spite of the somewhat violent juxtaposition of a cushion of bright red and dark blue constituting the back-

ground. L. Pasternak was exceptionally well represented as a painter this year, and in the entire *œuvre* of this artist are to be found few portraits so monumental in conception and so genuinely beautiful in colour as his portrait of *Madame O. G.* Among other subjects his interesting auto-portrait should be named, as well as a fine historic genre picture of the period of Peter the Great. B. Kustodieff, who has hitherto not always joined artistic perception with his great technical facility, showed marked progress in his portrait of an abbess and in his market scenes. The same may be said of Tarkhoff, a painter who lives in Paris; his somewhat insistent *facture* is now less pronounced, and his figure paintings, representing domestic scenes, are expressive of much inner fervour and quiet joy of colour. Répin junior sent an interesting little family portrait.



PORTRAIT OF MADAME O. G.

BY L. PASTERNAK.

Art School Notes

As regards the pictorial treatment of incidents in old Russian life, mention should in the first place be made of the young painter, S. Ivanoff. This artist pays little heed to archæological reconstruction and niceties of costume, but has the faculty of grasping the essential character of the period, and it is this which gives such value to his broadly painted historic sketches. An admirable reflection of typical Russian life in the seventeenth century is to be seen in his work depicting the arrival of a boyar among the country people. E. Lanceray also appeared in a historic garb with a series of extremely attractive and finely composed illustrations which he has executed for an important publication on the subject of the Imperial palaces in St. Petersburg and its vicinity. Lanceray may, without exaggeration, be described as the Russian Menzel. Somoff's *pièce de résistance* consisted of some charming illustrations to a book published in Munich—the “Lesebuch der Marquise”—and offered an additional fascination in his beautifully delineated portrait of Lanceray, as well as in some other drawings in which as always he showed himself a master. A. Benois, Bakst and Dobuzhinsky showed some of their earlier productions of no great importance.

Among the younger members of the “Soyouz,” Sapunoff occupied a prominent place. His marked talent for colour is developing most happily, and the rich, ample colour-harmonies of his festal gatherings and floral displays proved a veritable feast for every eye susceptible to good painting. Krymoff has not yet found himself, and contented himself this time with compositions showing a certain affectation for the primitive. Sudeikin, too, strives to be naïve, but this naïveté, which gives to the pictures of our great-grandmothers their charm, is here not natural, and leaves the spectator cold. A new comer to Moscow was N. Petroff with his masterly but unexciting interiors in water-colour.

In landscape, as already remarked, it was the *juste milieu* which prevailed. Almost the only things of particular note were a sympathetic winter landscape by Meshcherin, a bouquet of delphiniums, steeped in colour, by Grabar, and some pictures by K. Korovin and Youon. Sculpture was chiefly represented by Stelletski, whose large polychrome bust of Leonardo da Vinci must at any rate be regarded as an important work, although the barock mode of gilding the hair seemed scarcely congruous with the general character of the bust, which is Florentine. Much interest centred in some

delightful wood-carvings by Madame Ostroumova-Lebedeff, mostly views of St. Petersburg, which, both as regards delineation and colour, gave proof of the refined and mature taste of this gifted artist.

The posthumous exhibition of works by Serge Korovin (brother of Konstantin Korovin), who died last year, evoked a feeling of disappointment. Serge Korovin left behind nothing of particular importance, but he was a modest, genial artist, whose strength lay especially in draughtsmanship. In certain small genre-like transcripts of Russian life he struck a lyric note peculiar to himself, and this gave them a very pleasing effect, which was shared by his studies and variations of Russian pilgrims.

P. E.

ART SCHOOL NOTES.

LONDON.—In May, the art-student, weary of indoor light after a long winter's work in the life school, begins to get ready his sketching-easel and its accompanying paraphernalia, and to make plans for painting in the fields. The lengthening days, the lovely evenings that fill with charm the streets even of the most prosaic town, and the developing colour of flower and foliage, combine to arouse in him new hopes and ambitions. Of the experiences of last year the student recalls only the joys, forgetting the peculiar difficulties that encompass painting in the open air and his previous failures to render the atmosphere and colour of a landscape. Of course, if he has the feeling of the true artist he will always fail to reach the standard of achievement that is in his mind, but he will have a better chance of relative success if he allows his earlier efforts to be guided by one who has walked longer in the same paths. And perhaps there is no better way of obtaining such guidance than to join one of the summer classes held by artists who have made outdoor painting a special study.

The summer outdoor class now forms a part of the regular curriculum of the larger private art schools in London, and most of them have by now completed their arrangements for the forthcoming season. Mr. Walter Donne, of the Grosvenor Studio, Vauxhall Bridge, intends to take his class again to Berneval, a village in whose locality such masters as Lhermitte, Cazin, and Thaulow have found the material for many sketches and studies. Berneval, which is not far from Dieppe and close to the sea, offers to the artist an infinite variety of subject,

Art School Notes

and the Grosvenor students will be given special opportunities of studying the figure in its relation to landscape. On this point, the importance of which is not sufficiently appreciated by many landscape painters, Mr. Donne lays great stress. Apart from the daily lesson Mr. Donne gives once a week a general criticism of all the work done by the class. A large house has been taken for the students for July and August. It will be superintended by the secretary of the Grosvenor Studio, and so far as the expenses of board are concerned will be conducted on a co-operative basis.

Last year the students of the London School of Art, Stratford Road, Kensington, painted at Bruges for many weeks under the general direction of Mr. Frank Brangwyn, A.R.A., but this summer, starting on July 20th, they are going farther afield to the little mountain town of Assisi, a few miles from Perugia. Assisi, full of memories of St. Francis and Giotto, offers rare possibilities to the painter. Perched as it is on a hill with fine old buildings and many Roman remains, the student has only to step outside the hotel to find subjects about him on every side. Though small, Assisi possesses a very large studio, built for some forgotten purpose by the municipality, and this studio Mr. C. P. Townsley, the director of the London Art School, has been fortunate enough to secure for the use of his students. A costume model will pose three days a week either in the studio or in the open air, and Mr. Brangwyn will give three criticisms each week on the landscape studies, the studies from the costume model, and the work of the composition class. Six weeks will be spent painting at Assisi, and at the end of that time, early in September, the homeward journey will be commenced. This journey, however, is part of the scheme of instruction. It will occupy rather more than a fortnight, and in its course the cities and galleries of Siena, Florence, Venice, Padua, Verona and Milan will be visited and studied. The teaching staff of the London School of Art has just been strengthened by the addition to its ranks of Mr. George W. Lambert.

At the St. John's Wood Art Schools the open-air classes commence this month at Pinner, where, it may be recalled, Mrs. Allingham found some of the most remarkable of the old cottages that figure so frequently in her sympathetic little pictures of rural England. The Pinner class, which is for water-colour painters, is conducted

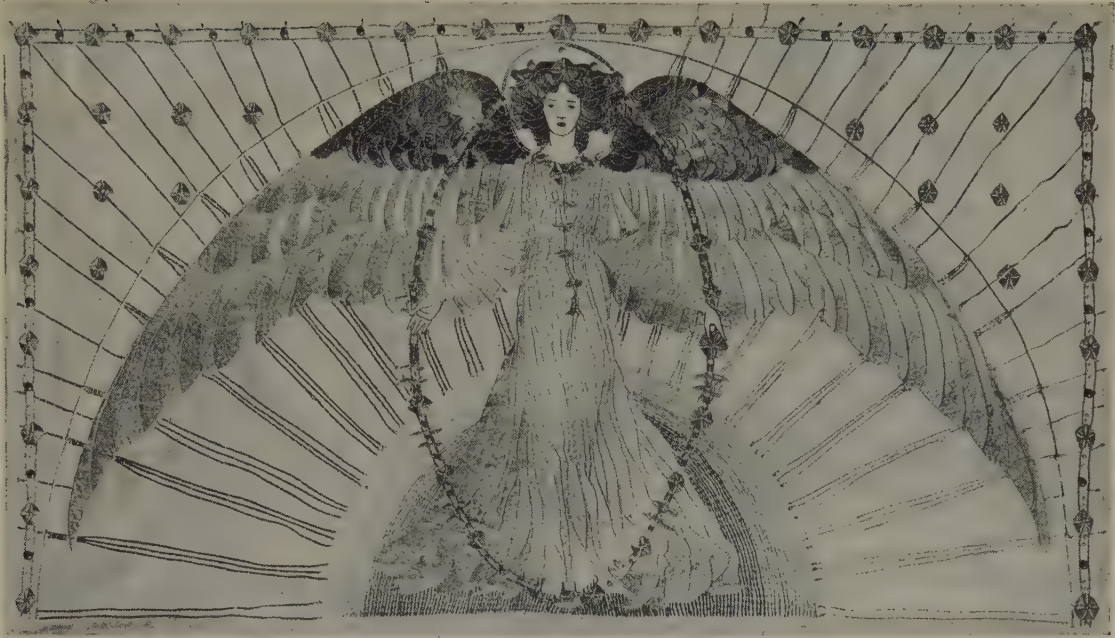
by Mr. Leonard Walker, a cousin of the late Fred Walker. Its course will extend over six weeks, and early in July Mr. C. M. Q. Orchardson, R.I., will begin his classes for oil and water-colour painting in the open air at Rye in Sussex. Rye, which is one of the most paintable places in England, is familiar ground to some of the St. John's Wood School students, as Mr. Orchardson took the class there in 1906. In the two intervening years the classes were held at Frensham in Surrey, and some good landscapes painted by the students in that locality were shown in the exhibition held at the school a few months ago. The Rye class will probably have the benefit of the advice of Mr. F. D. Walenn, in addition to that of Mr. Orchardson, who will make his headquarters at the Mermaid Inn.

The country class of the School of Animal Painting, Baker Street, will commence on July 12th, but Mr. Calderon, at the time this note was written, had not made up his mind which to choose of the two or three eligible localities whose claims he was considering. The class will, however, be



EMBROIDERED PANEL WITH BEADWORK
BY MISS DOUGLAS
(Glasgow School of Art)

Art School Notes



EMBROIDERED PANEL: "MORNING GLORY"

(Glasgow School of Art)

BY MISS HOGG

held as in other years within easy reach of a farm, where barns and sheds offer shelter to work in when the weather is unfavourable, and where animal models are available. Landscape is studied in the summer session of the Baker Street school, but the chief energies of the pupils are naturally directed towards the painting of animals amid their own natural surroundings. This is the great object of the summer class of the School of Animal Painting, and although a picturesque locality is desirable the choice of the right kind of farm is even more important. Fortunately it is not difficult in England to find in combination both the needful qualifications. Former pupils at Baker Street will be interested to hear that a scheme is on foot to form a society of past and present students of the School of Animal Painting, and in connection with this society to hold each year, in June, an exhibition of pictures and studies. Each member will be entitled to submit three works to the judgment of the selecting committee, and to a certain number of tickets of admission to the exhibition for distribution among their friends. The subscription will be five shillings a year, and Miss C. M. Sprott, 78 Gloucester Place, Portman Square, W., is the treasurer.

Some excellent work was shown at the annual exhibition of the Sketch Club at the Westminster School of Art. It was probably the best exhibition of the kind that has been held at the school, and

it is satisfactory to know that it attracted many hundreds of visitors. Among the best things shown were Miss Gertrude Crompton's water-colour landscapes, the tinted etchings by Mrs. Eleanor Fell, A.R.E., and a large oil painting by Miss Uellina W. A. Parkes, *The Hesperides*. With the Sketch Club work was shown a selection of the studies executed in the school during the preceding year, and intended for the forthcoming National Art Competition.

During June Mr. George Clausen will be the Visitor at the Royal Academy in the Schools both of Drawing and Painting. Mr. Hamo Thornycroft will visit the School of Sculpture. In the School of Architecture Mr. T. G. Jackson will be the Visitor until the 21st of the present month, when he will be succeeded by Mr. J. Belcher. W. T. W.

GLASGOW.—The announcement of an exhibition of work by the students at the Glasgow School of Art is sufficient to create widespread interest at any time; when the work shown is by members of "The Club," the interest is no less keen, for some of the most distinguished former students are both members and contributors. This year additional attraction was offered by the fine and applied art exhibits being arranged in a portion of the new wing, improvised as a picture gallery by the introduction of canvas over the brick

Reviews and Notices

walls, and cross screens and cases to accommodate the three hundred and eighteen examples of work sent in. The completed front elevation of the school is now one of the most strikingly unique pieces of architecture in the city, as one would expect, being the work of Charles R. Mackintosh. Inside it is no less remarkable, and when completed and opened in September, there will be few schools so well adapted to the study of art as that at Glasgow.

The successful students secured the following prizes: Sir Francis Powell's prizes, for landscape in water-colour, Chas. H. Scott; for landscape in water-colour with figures, Howard Elcock. Sir Jas. Flemming's prizes, for landscape in oil, David L. Adam; for landscape, with architecture, in oil, R. Currie Robertson. Mr. A. N. Paterson's prize for Nature study, M. Gilmore M'Iroy; Mr. Arthur Kay's prize for painted study of draped model, J. C. M'Hutcheon; Mr. W. M'L. Young's prize for landscape with figure, Chas. Aird; Messrs. Winsor & Newton's prize for landscape in oil, with water, Thomas Conn; the Directors' prize, for figure composition, Alma F. M. Assafrey; Mr. John Wordie's prize for etching, John C. M'Hutcheon, and the Club prize for programme cover for an "At Home," Chas. H. Scott. Besides these, other prizes were awarded as follows: for set of architectural sketches, David Robertson; pen-and-ink drawing of some edifice, A. E. H. Miller; embroidery, Phyllis Allan; enamelling, Mary Hogg; silversmith work, Ina D. D. Campbell; and to the Saturday class students, for embroidery, Minnie Blackwood; for oil painting, Thomas Conn; for woodblock, Janie Parkes; and for exhibition poster, Alex. J. Musgrove.

Amongst the more notable work by the honorary members, there was a fine vigorous painting, *The Bo'sun*, by the popular Director of the School, Mr. Francis H. Newbery, a type Mr. Newbery has handled before with conspicuous success; a set of daintily drawn and coloured book-plates, by Katherine Cameron, R.S.W.; *The Angel of the North*, by Ann Macbeth, a decorative fancy in the artist's best manner; *Gossips*, a charmingly naïve study of children in leafy setting, and *The Pied Piper*, with clever colour combinations, by Annie M. Urquhart; a set of wonderfully fanciful black-and-white drawings, with touches of illumination, by Annie French; one of those spontaneous pastel portraits by Helen Paxton Brown, unmistakably like a talented former student; a set of twelve illus-

trations to Swinburne's *Carols of the Year*, distinguished by fine feeling and excellent drawing; with quite a number of other excellent studies in the various mediums.

Amongst the fifty or more examples of metal work and embroidery, the standard of excellence for which the school is noted was well maintained. The accompanying illustrations will give some idea of the quality of work being done in the embroidery class. The butterfly panel by Miss Helen A. Lamb, as our coloured reproduction shows, is a fine example of the new embroidery for which the school is noted. The panel with cross and motto, by Miss Douglas, executed in low tones as befits the subject, is no less striking. On dark grey linen ground, an arrangement in mauve, orange and blue silk, with mingling of emerald-green and silver, outlined with orange-coloured beads, composes in a fine design. *Morning Glory*, by Miss Hogg, is interesting alike in conception and execution. The angel of the morn emerges from the sun with its golden beams radiating in every direction. She is girdled with floral and pearly loveliness, crowned with golden circlet, robed with beauty and winged with fleetness to carry the joy of brightness to the uttermost parts of the earth. The whole idea is well conveyed, the choice of colours excellent, the treatment admirable. The fine old art of the needle is, after all, a choicer occupation for clever women than some which they take to nowadays.

J. T.

REVIEWS AND NOTICES.

The Engraved Work of J. M. W. Turner, R.A. By W. G. RAWLINSON. Vol. I. Line Engravings on Copper, 1794-1839. (London: Macmillan & Co., Limited.) £1 net.—Mr. W. G. Rawlinson laid all lovers and students of the art of Turner under an obligation of gratitude when he published his learned and invaluable work on the "Liber Studiorum." Now he has still further increased their debt by a study and descriptive catalogue of the engraved work of the master, which, for completeness of knowledge and absolute rightness of intuition, is not likely to be surpassed. For the collector, Mr. Rawlinson's book is quite indispensable, while for the student of the methods of engraving, especially the finer and more subtle developments of line engraving mixed with etching, it is rich in learning and suggestion. Perhaps no artist of a genius at all comparable with Turner's ever wrought so much expressly for



EMBROIDERED PANEL BY HELEN A. LAMB.

Reviews and Notices

interpretation by engraving, and certainly none was ever more intimately associated with his interpreters. For Turner being himself learned and accomplished in the art of engraving, and practically versed in its various technical methods—a valuable asset which he owed to his early training in the workshop of John Raphael Smith—was not only able to adapt his drawings exactly to the capabilities of the point, the graver or the scraper, but knew also how to educate his engravers to see eye to eye with him in the balancing of light and shade. So he formed a school of engravers who made line engraving, under his inspiration, do for the interpretation of landscape more than Vivarés, Canot, Thomas Major, or even the great Woollett himself, had ever dreamed of. Nothing is more instructive than to read the critical injunctions and practical suggestions which Turner used to write on the progress proofs submitted to him by the engravers, and then to compare these with the finished engravings, as one may happily do in the Print Room at the British Museum. For the engravers regarded all these suggestions in the light of commands, knowing the master was always artistically right—right, at least, from the engraver's point of view. On the other hand, as Mr. Rawlinson justly points out, for the sake of brilliancy or "sparkle" in the engraving, Turner would sometimes over-accentuate the small lights to the detriment of pictorial breadth and unity of effect. In his interesting Introduction Mr. Rawlinson tells chronologically the history of Turner's work in connection with the engraver's art, incidentally showing us the great painter's personal and business relations with those patient, industrious, and often hardly-used artists of the copperplate and the steel. And, surprisingly, Mr. Rawlinson acclaims, as an almost unqualified gain for line engraving, the substitution of the hard steel for the soft copper—a change of which Turner did not avail himself for more than ten years after the introduction of steel plates. Chronological also in arrangement is Mr. Rawlinson's catalogue, and in the same order one may find the prints themselves at the British Museum. So, with this excellent book for guide, the true lover of landscape in pictures may spend his time the more pleasantly and advantageously among the Turner portfolios.

Notes on the Science of Picture Making. By C. J. HOLMES. (London: Chatto & Windus.) 7s. 6d. net.—To all students of art, to professional workers and to amateur enquirers into æsthetic

questions, this careful and exhaustive treatise on the science of picture making by the Slade Professor of Fine Art at Oxford can be unhesitatingly commended. If the book is a little pedantic in manner, and suffers somewhat from the anxiety of the writer to explain and account for the endless varieties of artistic activity, these at any rate are only minor defects and do not appreciably diminish its value as a guide to the better understanding of the principles by which all memorable achievement in pictorial art must be directed. The argument throughout is sane and temperate, inspired by sincere conviction, and presented without any of those affectations and obscurities which have been so often adopted by theorists on artistic practice. It is not too dogmatic even when it seeks to establish a series of exact definitions and to classify formally the many components which go to the compounding of the perfect picture; and it is explained and illustrated by a great number of thoughtful references to the methods of those ancient and modern masters who have founded or carried on great traditions. The special merit of the book is that it makes no concessions to popular fallacies, but criticises impartially the art that is emptily conventional and that which aims at extravagant novelty; it wisely advocates originality and intelligent experiment as essentials for real artistic progress, but it demands that all good painting, whatever its subject or intention, should have as its foundation decorative qualities of the highest type. In making this demand Professor Holmes sets himself healthily in opposition to that common delusion concerning the worth of decoration—the delusion which has induced so many people to under-estimate the importance of decorative art—and he shows himself, as might, however, have been expected from a thinker of his breadth of mind, keenly appreciative of the value of well-considered design and properly adjusted colour in the making of a picture that claims to be taken seriously. The chapters on the use of materials will be particularly helpful to artists and amateurs, on account of the large amount of information contained in them about the properties of different mediums and the explanations given of the manner in which the various painting processes can most advantageously be employed.

Rombout Verhulst, Sculpteur, 1624—1698. By M. VAN NOTTEN. Translated into French by MME. MARIE WIJK. (The Hague: Martinus Nijhoff.) 75 Frs.—It seems strange that whilst pretty well every painter of note should have been honoured with a separate monograph, the great

sculptors of the past should have been comparatively neglected. Few probably outside of Holland know much of one of her greatest exponents of plastic art, Rombout Verhulst, whose best work recalls that of some of the most distinguished masters of the Renaissance. For this reason the finely illustrated work of the accomplished Dutch critic, M. Van Notten, that has been well translated into French by Mme. Wijk, will be a revelation to many, so well does it bring out the genius of its subject and so conclusively does it prove the importance of the school to which he belonged. The actual narrative of the life of the sculptor is full of interest, and its author comments on the fact that though the influence exercised by Verhulst on his contemporaries and successors can be very distinctly recognised, there is but little to indicate to whom he himself owed his inspiration. Passing lightly over the sculptor's 'prentice years at Malines and Amsterdam, he dwells at considerable length on those during which, at Leyden and the Hague, Verhulst reached the culminating point of his glory and produced the series of magnificent monumental sculptures, beginning with the Mausoleum at Katwijk-Binnen and ending with that at Stedum, many of which are not only masterpieces of design and execution, but poems in stone. No less successful were his portrait busts and his bas-reliefs of secular subjects such as that on the façade of the Corn Exchange at Amsterdam, which is a kind of apotheosis of labour, and the equally appropriate composition on the outside of the hospital for the plague-stricken at Leyden. The concluding chapters of Van Notten's book are somewhat melancholy reading, dwelling as they do on the master's declining powers, but even his latest productions bear the unmistakable impress of genius.

A Complete Guide to Heraldry. By A. C. FOX-DAVIES. (Edinburgh: T. C. & E. C. Jack.) 10s. 6d. net. *Heraldry for Amateurs.* By J. S. MILBOURNE. (London: L. Upcott Gill.) 3s. 6d. net.—The word "complete" accurately describes the scope of Mr. Fox-Davies's comprehensive guide to the law and practice of heraldry, for although it professes to be based on his larger work, "The Art of Heraldry," a seven-guinea book now nearly out of print, the subject is as exhaustively treated as anyone outside the Heralds' College could wish. The intricacies of the subject, mystifying to most of those who have not made a special study of it, are explained with admirable lucidity. The interest as well as the utility of the work is considerably enhanced by the coloured plates and multitudinous designs which Mr. Graham Johnston, Herald

Painter to the Lyon Court, has executed expressly for it. Mr. Milbourne's volume makes no pretence to the exhaustive treatment devoted by Mr. Fox-Davies to the subject; he merely calls it "a handbook for beginners," but it has several good points, one of which is a serviceable dictionary of heraldic terms occupying exactly one-half of the 224 pages of letterpress. The explanations throughout are commendably explicit, and the book is printed in good, clear type.

Beautiful Flowers and How to Grow Them. Vol. I. By HORACE J. WRIGHT and WALTER P. WRIGHT. (London: T. C. & E. C. Jack.) 10s. 6d. net.—The demand for books dealing with the arrangement of the garden and the cultivation of flowers seems to increase, judging by the large number which have been issued during the last twelve months. The first of the two volumes which Messrs. Jack are publishing bears comparison with most of the works on the subject which have hitherto appeared. Messrs. Wrights' letterpress will be found of considerable assistance to amateurs, while the illustrations in colours (of which there are to be fifty in each volume) have been carefully selected and well reproduced. Those after drawings by Miss Fortescue Brickdale, Mr. Hugh Norris, Mr. Francis James, and Mr. Fairfax Muckley are particularly successful. No lover of "beautiful flowers" should be without this work.

A New History of Painting in Italy. By J. A. CROWE and G. B. CAVALCASELLE. Edited by EDWARD HUTTON. (London: J. M. Dent.) Vol. I., 20s. net.—That Crowe and Cavalcaselle's History should still rank as a classic nearly fifty years after publication is proof of its sterling worth, and the editor of the latest edition, of which the first volume only has so far appeared, has done well to retain intact the original text, though he has wisely replaced the old line drawings by reproductions from photographs of famous mosaics and frescoes. He has, however, brought the book thoroughly into line with recent research by copious notes embodying the results of the latest modern criticism. He tells, for instance, the chequered story of the recently discovered frescoes in S. Maria Antiqua and of the newly excavated subterranean church of S. Clemente, both in Rome, and describes the wall-paintings by Pietro Cavallini in S. Cecilia, in Trastevere, that were unknown to Crowe and Cavalcaselle, and might he thinks have modified their judgment on that great artist, and in his opinion disprove Vasari's assertion that he was an assistant of Giotto. The problem offered by the frescoes attributed to Cimabue, in the Upper

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Church of S. Francesco at Assisi, appears insoluble to him, but he notes that they are attributed by Arthur Strong and Langton Douglas to a nameless artist of the school of Pietro Cavallini. The whole book bears the impress of true scholarship, and when complete will be a very valuable contribution to art literature.

Behind the Veil in Birdland. By OLIVER G. PIKE, F.Z.S., F.R.P.S. (London: The Religious Tract Society.) 10s. 6d. net.—Whatever may be said about the claims of photography to rank as art, there can be no disputing the invaluable services rendered by the camera in natural history investigations. In the hands of a competent naturalist like Mr. Pike it has been used to good advantage, and the result is seen in this volume with its exceedingly interesting series of photographs taken in his excursions into birdland—a term used by him as synonymous with the countryside. The illustrations are mounted on brown paper and show us many of the denizens of wood and field in their haunts, some familiar enough by name at all events if not by sight, such as the fox and the badger, the squirrel, the thrush, and the kite; while others, as the Fulmar petrel, Richardson's skua, the puffin, the white-tailed eagle, and the chough, are year by year becoming fewer in number and more shy of man. Mr. Richmond Paton, also an ornithologist, has contributed some capital little pen sketches to decorate the pages of this entertaining book.

Le Village dans la Montagne. By EDMOND BILLE and C. F. RAMUZ. (Lausanne: Librairie Payot & Cie.) Frs. 30.—This is a volume which all true lovers of the Alps should possess. It deals neither with the fashionable mountain resort nor with what the modern Philistine is pleased to call "the Alpine sporting ground," but with the simple and picturesque life still to be seen in the villages on the higher slopes of the Valaisan Alps. The charm of the book lies in the fact that it is the combined effort of a Swiss artist and a Swiss writer to evoke the image of what they know so intimately, of what, alas! is beginning to fade out of its magnificent natural setting; and it must be admitted that M. Bille and M. Ramuz have been entirely successful in their effort. They have produced a volume which is at once a contribution to the art of the book and to the artistic treatment of Alpine life. The text is eminently interpretative of the subject with which it deals, and the illustrations as eminently interpretative of the text. The book is profusely illustrated by reproductions in colour of some of M. Bille's pictures and by numerous drawings and sketches by the same

artist. One cannot glance at these without feeling that M. Bille has lived long in the Valais and has consecrated his admirable gift to a subject he loves. The volume is printed in beautiful Grasset characters, and the binding, with its ornamental designs by M. Bille, is original and tasteful.

The Gospel in the Old Testament. A Series of Pictures by HAROLD COPPING. With descriptive letterpress by HANDLEY C. G. MOULE, D.D., Bishop of Durham. (London: the Religious Tract Society.) 16s. net.—This volume—a neatly bound folio with letterpress printed in clear type and twenty-four coloured illustrations mounted on stiff green mounting paper—is a companion volume to the *Scenes in the Life of our Lord*, by the same collaborators, which was issued by the Religious Tract Society rather more than a year ago. In this new series Mr. Copping, who was sent out by the Society to the Holy Land for the express purpose of executing the drawings, seems to have given himself greater rein than he did when treating the New Testament subjects. Though in these he endeavoured, up to a certain point, to free himself from the conventions which time has sanctified, he has in dealing with the Old Testament themes carried his disregard for the conventional still further. At the same time there is never lacking in his drawings that spirit of reverence which is an indispensable qualification for treating such themes as he has selected, and which are so thoughtfully handled by Dr. Moule in the letterpress accompanying the illustrations.

Art Prices Current, 1907-8. (London: Offices of "The Fine Art Trade Journal.") 10s. 6d. net.—In this volume of over 300 pages are recorded the works—oil paintings, water-colour and other drawings and engravings—sold at Christie's from November 23, 1907, to July 29, 1908. They are printed in catalogue order, a copious index at the end facilitating reference to any particular artist's works. Such a volume is of course extremely useful to the collector, but its usefulness would have been increased if at least the valuable works sold at other places had been included.

Mr. John P. White sends us from the Pyghtle Works, Bedford, an interesting and instructive booklet on *Garden Design*, containing illustrations of Japanese gardens and garden structures, and some examples of summer-houses, etc., designed for, or carried out in English gardens in the Japanese style, including several by Mr. C. E. Mallows. In an introductory essay, Mr. Rowland Prothero sketches the history of garden design in this country from Tudor times.

The Lay Figure

THE LAY FIGURE: ON DECORATIVE PROBLEMS.

“WHO is to blame for the want of invention in modern domestic decoration?” asked the Man with the Red Tie. “Is it the fault of the designers or of the public? There is something seriously wrong, but I do not quite know who ought to be put in the pillory for it.”

“Oh, surely it is the fault of the public,” said the Designer; “the decorator does not get a chance nowadays of showing what he can do. He has to follow a fashion and go where that fashion leads him. No one would have anything to say to him if he tried to be original.”

“I am inclined to look upon the decorator as being to a great extent the sport of circumstances,” broke in the Art Critic. “I admit he is rather a misused person, but it is to the social conditions which prevail at the present time rather than to the wilful unkindness of the public that his misfortunes are due.”

“What have social conditions got to do with styles of decoration?” asked the Man with the Red Tie. “I cannot see the connection.”

“Perhaps not,” replied the Critic; “but there is one all the same. Just think how people live now and what kind of houses they mostly live in; what opportunities are there for the decorator? It is all very well to say that he is lacking in invention and that he merely follows a fashion, but I question whether you would suggest anything else that he could possibly do.”

“Then you admit that the blame lies upon the public,” cried the Designer, “and that the art of decoration languishes because people will not give it any encouragement.”

“Not quite that,” returned the Critic. “I would rather put it in this way; that with things as they are people cannot give the decorator proper encouragement unless he is prepared to make radical alterations in his methods and to adapt himself to the conditions which circumstances impose upon him.”

“What alteration can he make?” protested the Designer. “What opening has he for new developments when he is so hedged round by circumstances?”

“For one thing, he might realize that the modern house is not a place in which to attempt revivals of styles that were in vogue two or three centuries ago,” said the Critic. “There is an obvious absurdity in trying to bring the past into agreement with an entirely incongruous present. Every period has its

own appropriate decorative style which is, as I contend, the outcome of social conditions, and what is right in one period must plainly be wrong in another when these conditions have completely changed.”

“I willingly grant you that,” cried the Man with the Red Tie, “for you are practically admitting what I said just now—that there is a want of invention in modern decoration. Nothing proves this better than the constant digging up of dead styles which is the habit of most designers of the present day.”

“But what is the cure for it?” asked the Designer. “That is what I want to know. I argue that people want these dead styles.”

“I do not think they want them,” replied the Critic, “but they have to put up with them because they cannot get anything else. Stock patterns of most of these old styles are kept at the shops to which the man who is fitting up a house goes to buy decorations, and from what is offered him he chooses the style that offends him least. But it does not follow that he would not take something fresher, something more in keeping with the time in which he lives—if he could get it.”

“But what would be more in keeping with our own times?” asked the Designer.

“Ah, that is the problem you and your fellows have to solve,” laughed the Critic. “It is not for me to say how you should set about it. But I would ask you to remember those social conditions upon which I lay so much stress. The modern man does not often live in a house of his own; he takes a lease of a place that belongs to someone else and when his term is up there he leases another house. Sometimes he is fortunate enough to find rooms decorated in a satisfying fashion; more often he has to put up with an unholy compromise between the builder’s own taste and what the builder thinks is the public taste; and if he is allowed any voice in the selection of the decorations, his choice is usually circumscribed within narrow limits. Now, why should not the designer take into account the case of men like this? What they want is some sort of portable decoration which could be adapted to any kind of house, and which would offer scope for the display of individual ideas. Surely there are possibilities of rational development along these lines.”

“We are to carry about with us prettily decorated shells to live in, like snails. Well, why not?” commented the Man with the Red Tie.

THE LAY FIGURE.

Architectural League Exhibition



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ALBERT R. ROSS, ARCHITECT

material of very vital interest to the profession. And for the layman, to whom nearly all the drawings and photographs were entirely new, the exhibits, numbering 758, and including, probably, a thousand presentation units, offered a splendid résumé of the year's work in the fine arts—a showing full of encouragement for a more

THE ARCHITECTURAL LEAGUE EXHIBITION BY HENRY H. SAYLOR

IN EACH successive exhibition of the Architectural League in New York the value of the exhibits seems to increase for the layman, with a corresponding decrease of interest for the architect himself. Not that the exhibition becomes less representative each year, but undoubtedly it is becoming less technical in its manner of presentation. There were few noteworthy architectural designs hung in the galleries of the American Fine Arts Building this year with which the architects themselves were not familiar through the wealth of illustration in the architectural magazines. But if most of the strictly architectural work was an old story, the exhibits offered by the painters and sculptors contained a wealth of

beautiful America. The exhibition this year has become so much larger and the various exhibits were of such a uniform excellence that the task of picking out the most notable work has become difficult indeed.

Interest in the annual competition for the Henry O. Avery prize and a special prize of \$300 has increased with a bound, judging from the great increase in the number of entries. The programme



ELEVATION MUNICIPAL GROUP
FOR SPRINGFIELD

PELL AND CORBETT
ARCHITECTS

Architectural League Exhibition

called for a monument to a great American sculptor, the design to be by an architect, a mural painter and a sculptor, in collaboration. To Augustus Jaegers, sculptor, Grace Johnson, painter, and Thomas R. Johnson, architect, were awarded both prizes. Thomas Mott Shaw, of Boston, was given a special mention in the award for the excellence of his architectural arrangement, and to Robert K. Ryland was given a mention for his painting, in collaboration with Henri Crenier, sculptor, and Aymar Embury II, architect.

Another annual event in connection with the exhibition was the awarding of the Medal of Honor in Architecture for 1908 to Trowbridge & Livingston for their stately residence for Mr. Henry Phipps, on Fifth Avenue, New York City. This is the fourth year in which the New York Chapter, A. I. A., has honored members of the profession in this way, and it is interesting to recall that the medal has gone, in 1905, to Carrère & Hastings, for the Guggenheim residence at West End, N. J.; in 1906 to McKim, Mead & White, for the Madison Avenue Presbyterian Church in New York; and in 1907 to Pell & Corbett, for the Maryland Institute at Baltimore.

The league has established, also, a Medal of Honor for Mural Painters, and this year it was awarded to John La Farge, for his magnificent decoration, *The Angel of the Sun*, for the Paulist Church, New York.

To complete an appropriate recognition of the three arts, for the harmonious fostering of which the League exists, there is awarded annually a Medal of Honor for Sculpture. J. Q. A. Ward was the recipient this year in appreciation of his heroic bronze of Henry Ward Beecher.

Among the exhibits representing buildings of a monumental or public nature was a plaster model designed to show the interior of the New Theatre, by Carrère & Hastings. Unfortunately, its position was such as to make an inspection of the interior very difficult, while the absence of the elaborate system of entrances, foyers and promenades lost to the exhibition visitors the most characteristic portion of this exquisite design. Messrs. McKim, Mead & White's accepted design for the New York Municipal Office Building was shown to far better advantage with elevations, plans and two excellent perspectives. The design owes much of its success to the suggestion, through the tower, of brotherhood with the old City Hall. A suggestive scheme for the New York Court House, by Howells & Stokes, attracted attention by reason of its overwhelming size and its strong verticality, yet one could not help wishing that we need not erect buildings of the posi-

tively uncouth scale of the scheme for the uptown McAdoo terminal and department store shown last year. Cass Gilbert exhibited a perspective drawing of his admirable New Central Library for St. Louis; Albert R. Ross was well represented by his public library for Columbus, and a very small but very good proposed town library by Aymar Embury II deserves mention. Photographs of three Carnegie branch libraries by McKim, Mead & White were shown, two of which were charming, and one—for West One Hundred and Fifteenth Street—the monotonous rustication of which suggested only a very feeble exercise in stereotomy. Palmer & Hornbostel's design for the University of Pittsburgh was another of the good things of the exhibition, and Pell & Corbett's accepted design for the Municipal Group at Springfield, Mass., presented a notably successful combination of two civic buildings of severely classic design, flanking a masterly bell tower. A front elevation drawing, entered by Tracy, Swartwout & Litchfield, in the competition for the Shriner's Mosque in Brooklyn, was one of the most startling bits of successful moonlight rendering ever seen on the gallery walls.

Ecclesiastical architecture seemed rather less in evidence this year for some reason, yet Cram, Goodhue & Ferguson's proposed community house for the Paulist Fathers; Maginnis & Walsh's St. Joseph's Church at Dayton, Ohio; a tiny white-washed stone chapel on Mr. Thomas Ryan's estate in Virginia by Joseph H. McGuire, and a charming unsigned drawing of the parish building for Grace Church, New York, by William W. Renwick, were representative of the encouraging wave of betterment that is sweeping over America's church architecture.

There seemed to be a lack of new things, also, under the head of commercial buildings, due, no doubt, to the late unpleasantness in the financial situation. A proposed restaurant on Broadway, by Aymar Embury II, Alfred Busselle and Herbert French, associated, was shown by a distinctly successful façade; Tracy, Swartwout & Litchfield's Connecticut Savings Bank for New Haven was irreproachable, and a number of photographs of well-known banking houses by York & Sawyer recorded some of the very best commercial architecture of to-day.

Domestic architecture was most generously represented, and without doubt it formed the most interesting part of the exhibition to the majority of laymen visitors. There is space to do little more than record the more interesting of these exhibits, any one of which is deserving of far greater attention.



"An epoch-making design for the frank use of concrete blocks in a country house"

RESIDENCE OF EDWARD S. HARKNESS, ESQ.
NEW LONDON, CONN.
LORD AND HEWLETT, ARCHITECTS

Architectural League Exhibition



WEST WING PEDIMENT
WISCONSIN STATE CAPITOL

GEORGE B. POST & SONS
ARCHITECTS

With the exception of the Henry Phipps residence, which has been mentioned before, and Bertram Goodhue's own city house, all of the houses that seemed most worthy of mention were of the country-house type. They were: Albro & Lindeberg's farm cottage for Tracy Dows, at Rhinebeck, N. Y.; a preliminary study, with charming roof lines, of a house for H. M. Verrill, at Sebago Lake, by Grosvenor Atterbury and J. A. Tompkins, asso-

ciated; a simple and dignified Italian house at Oceanic, N. J., by Bosworth & Holden; a simple plaster cottage at Rockport, Mass., by Frank A. Bourne; a residence for Morgan Cowperthwaite at Chappaqua, N. Y.; an English house at Melrose, Pa., by Frank Miles Day & Brother, the delicate pencil drawings for which seemed unduly modest in the mass of color and brilliant photography around them; a typically Philadelphian stone house for George R. Yarrow at New Centerville, Pa., by Duhring, Okie & Ziegler; a very attractive house, in spite of the photographs, for George W. King, at Marion, Ohio, by Wilson Eyre; a country house and stable in white plaster for A. A. Fowler, at Peapack, N. J., by Edward S. Hewitt, associated with Charles D. Lay as landscape architect; an epoch-making design for the frank use of concrete blocks in a country house for E. S. Harkness at New London, Conn., by Lord & Hewlett; a number of Charles A. Platt's eminently successful country seats, illustrated by excellent photographs; Price & McLanahan's now quite familiar Schoen house at Rose Valley, Pa., and three charming drawings by Birch Burdette Long for houses by Reed & Stem.

Among the exhibits under the general head of decoration La Farge's elaborate scheme for the Paulist Church has been mentioned; in addition he was represented by numerous other studies and photographs of finished mural paintings and stained glass. Edwin H. Blashfield's studies in charcoal for the Wisconsin Capitol decorations figured prominently in the exhibition, the figures, representing *The Future*, *Wisconsin* and *The Mississippi River*, embodying to a particular degree the character of their subjects. Clara M. Burd's color illustrations for Tennyson's "In Memoriam" and her *Easter Morning*, a church mural decoration, deserve commendation, as do E. Irving Couse's *The Love Call*, W. B. Cox's *Perseus*, Albert Herter's cartoon for tapestry, *Youth and Love*; Ellen Ma-



Study for Wisconsin Capitol

THE FUTURE

BY E. H. BLASHFIELD

Architectural League Exhibition

cauley's *Fortuna*, F. Dana Marsh's *Branches of Engineering*, Maxfield Parrish's characteristic sketch for an overmantel, F. T. Richard's *Old King Cole*, Herman Schladermundt's masterly decorations for Cass Gilbert's Essex County Court House, in the grand jury room; Robert V. V. Sewell's *Birth*



CLEVELAND TRUST COMPANY

GEORGE B. POST & SONS, ARCHITECTS

of *Ogier the Dane*, W. B. Van Ingen's magnificent frieze for the United States Circuit Court at Chicago, *The Divine Law*; and two mural proofs for library decoration—one, *The Tiber*, by J. Munroe Hewlett, the other, *Santa Maria della Salute, Venice*, by R. T. Willis.

As for the sculpture, a memorial tablet and two massive, rough-hewn granite reliefs for the First National Bank, of Cleveland, Ohio, of which J. Milton Dyer is architect, were well worthy of their author, Karl Bitter. An unusually chaste relief in plaster for an overmantel came from Harriet W. Frishmuth. That the Brooklyn Institute of Arts and Sciences is to be particularly happy in its sculptural decorations was made certain by the appearance of *Hebrew Prophecy and Mosaic Law*, by Augustus Lukeman; *Indian Literature*, by Attilio Piccirilli, and *Japanese Art*, by Janet Scudder. Miss Scudder's bronze fountain, also, was exceptionally successful, and her portrait medallions in silver were exquisite. A large model of the Grant Monument in Washington, H. M. Shrady, sculptor, and E. P. Casey, architect, deserved the large space allotted to it. The seated figure, *William Cullen Bryant*, modeled by Herbert Adams for the New York Public Library, is well worthy of its setting. J. Q. A. Ward showed a number of works, among which was the notable pediment for the New York Stock Exchange and the Henry Ward Beecher Monument for Brooklyn. A. A. Weinman was well represented, particularly by his bronze eagle for the Prison Ship Martyrs' Monument, and by a well-studied clock-case group for the Pennsylvania Terminal Station. It was good to come upon two decorative bronze panels by Saint-Gaudens.

In stained glass there were some excellent roun-

dels and a collection of details from the dining-hall windows of the new University Club in Chicago, by Frederic Clay Bartlett; *Truth*, a sketch by Nicola D'Ascenzo for a memorial window at Sea Bright, N. J.; *The Heavenly Marriage, Divine Forgiveness* and a cartoon for *The Prodigal Son*, by Ida Dougherty, and a design for a transept window at Minneapolis and a memorial in Temple Adath Israel at Louisville, by Harry Eldredge Goodhue.

Of chief interest among the exhibits of students' work was the winning design for the Prize of Rome—a proposed home of the American Academy in Rome, by Edgar I. Williams, of the Massachusetts Institute of Technology. Then there were the premiated drawings for the Paris Prize, won by William Van Alen, with Carl C. Adams second. W. L. Bottomley sent from the American Academy in Rome several well-rendered drawings of the House of the Vetii, Pompeii; Thomas H. Ellett sent from the same school a good perspective of the Pantheon, Rome, and F. M. Summerville's water color of the Tour St. Jacques deserves mention.

There were a number of other exhibits—falling under none of the above heads, unless it be that of decoration, but none the less interesting for that; two panels of fascinating brick work in a country house at Oyster Bay, Carrère & Hastings, architects, which were exhibited by Fiske & Co.; a section of Grueby tiled floor for a church, designed by A. B. Le Boutillier; a mantel relief in faience, *Wolf Hounds*, by Frederick G. R. Roth, and, from the T. F. Baldwin Company, three pieces of exquisitely hand-tooled and painted leather—one a reproduction of a South Kensington Museum example, the other two designed by C. Luce and E. E. Lord, respectively.

A Problem in Office Decoration



DIRECTORS' ROOM OF THE NATIONAL
PHONOGRAPH CO.
WEST ORANGE, N. J.

DESIGNED BY WALTER AVERY CLEAVELAND
AND EXECUTED BY THE "SIGN OF THE
HAMMER," MONTCLAIR, N. J.

A PROBLEM IN DECORATION IN A TYPICAL CONCRETE OFFICE BUILDING

A PROBLEM which in its original condition seemed to offer very little of suggestiveness for successful decoration was a room in a modern concrete factory building. The directors' room of the National Phonograph Company in West Orange, N. J., shown herewith in illustration, as re-decorated by Walter Avery Cleaveland, is situated on the top floor of the building, directly under the roof. Its huge concrete beams are seen in the room and a decided slant to the roof gives the ceiling a height ranging

from twelve to fourteen feet, with a floor space only fifteen by twenty. The north and west walls of the room are almost entirely filled with windows, three on the shorter and four on the longer side. The glare of light which flooded the room was very unpleasant. It was reflected from the



STENCILED BAND ON CURTAINS, IN PHONOGRAPH MOTIVE

A Problem in Office Decoration

ky and the bright gray sides and windows of another building near by, and was neither softened by dark shades nor by a wall covering which might have absorbed some of the light. The other two walls were covered with a light-colored buckram, with no line to break the vertical expanse except a picture molding near the ceiling. The height and shut-in effect of the room were exaggerated by pictures of various subjects scattered about the walls of the room, many of them above the door casings. The door openings, which are of usual size, extend very little over half the height of the room and seemed out of all proportion. The building was evidently planned in all good faith, with considerations for economy, strength of construction, light and ventilation, but very little for proportion.

Such surroundings would undoubtedly have a distracting effect upon the heads of departments gathered here for deliberation and discussion of important questions of business policy. In devising a scheme, therefore, which should meet more nearly the use intended for the place, the determination of space values, light and color were all important.

To avoid the sense of height a rail was carried around the room just under the door cap, allowing the door frame to break the monotony of the lower

line of the frieze, which extends twenty-four inches above this rail. By tinting the walls and ceiling above the frieze in an even, flat tone emphasis is carried down to a line which defines a space in proportion to the height of the doors, and makes the apparent height of the room extend only to the top of the frieze. This line is carried over on the window curtains by a stenciled band of the same width and design. When the curtains are drawn together the band forms an unbroken line completely around the room. The vertical lines in the paneling below the rail add still more weight and emphasis to the lower half of the room, and are a variation from the horizontal lines in the frieze. They, therefore, assist in attracting attention away from the true ceiling line.

The predominant colors are soft greens and dark browns. They give relief by absorbing the intense light which fills the room, but the quantity of light may be regulated by the green shades or shut out almost entirely by the heavy lined draperies. The frames about the panels and frieze are enriched by a Japanese burlap, upon which the raised portions are flecked with green. The main body of the panels are hung in soft green burlap, with the raised portions flecked with gold. The design on the frieze and curtain border is stenciled in flat green of



DIRECTORS' ROOM OF THE NATIONAL
PHONOGRAPH COMPANY
WEST ORANGE, N. J.

DESIGNED BY WALTER AVERY CLEVELAND
AND EXECUTED BY THE "SIGN OF THE
HAMMER," MONTCLAIR, N. J.

Indirect Radiation



INTERIOR FITTED WITH
INDIRECT RADIATION

WM. G. PRESTON AND
JOHN KAHLMEYER, ARCHITECTS

a tone slightly heavier than the burlap panels, while the design on the panels is lightly stenciled in gold. The curtains are made of a coarse basket weave, known as friar's cloth, in warm green, with bands of coarse mercerized cotton of plain weave in a golden yellow. The furniture and trim are in a warm, dark brown. The leather used on the chairs has a variegated surface coloring of tan and green, a combination which serves to tie the green and brown tones of furniture and wall together.

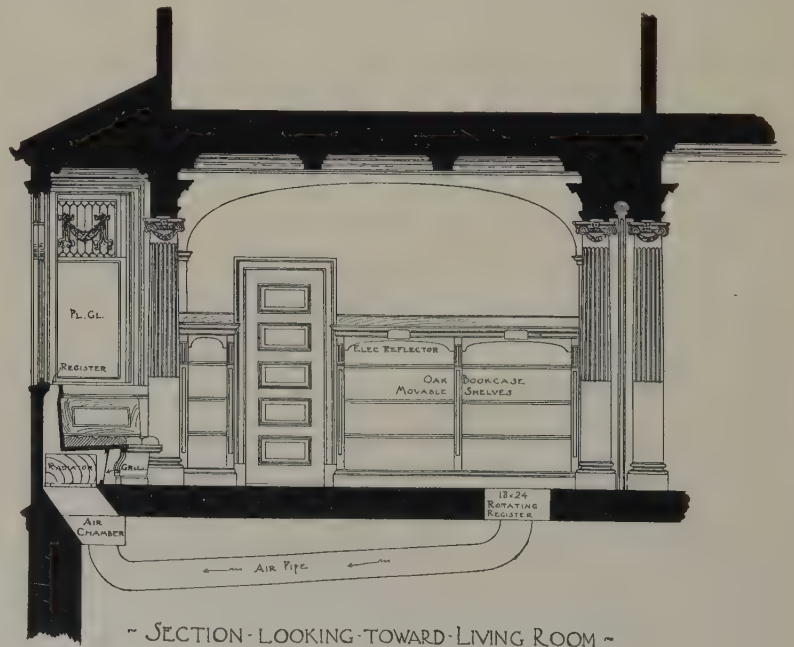
When the question of motive for ornament arose the purpose of the room and the business of the company suggested itself. The plant being the property of the National Phonograph Company and including Mr. Edison's own experiment laboratories, the motive of the decoration was naturally the phonograph, with its bell and records. Unfortunately, it was not found convenient to carry out this motive in the chandelier. This detail would offer an opportunity to add one more expression of the bell flower motive suspended

in a cluster from the ceiling. The floor being concrete is covered with a linoleum in parquet-flooring design, in the same tones as the woodwork and furniture, but only a border of it is exposed beyond the edges of a plain Axminster rug in green.

AN EXAMPLE IN HEATING BY INDIRECT RADIATION

AN INGENUOUS solution of the problem involved in the attempt to heat a room by modern methods without spoiling its appearance is presented in the accompanying photograph and section. In this instance

the architects, Messrs. Preston and Kahlmeyer, have availed themselves of the latest ideas in radiation through an ornamental grill with excellent success. Circulation is provided as shown in the drawing, the fresh air being carried down behind the back of the window seat from the window, while the heat is supplied without declaring its source. This also effects an economy of space.



Garden Furniture



ESTATE OF OAKLEIGH THORNE, ESQ.
MILLBROOK, N. Y.

BAULSTRADES AND GARDEN FURNITURE
BY THE ERKINS COMPANY

THE USE OF CEMENT FOR GARDEN FURNITURE

EVER since Mr. Edison made his suggestion for supplying the public with small houses at low cost by casting them from molds, as a caterer serves ices, the layman has realized something of the remarkable advance which concrete has made of recent years as a building-material. The problem of the use of concrete has been well studied by engineers. The structural aspects of the question have been tested with some thoroughness and, although the material has its limitations, its practical virtues commend it. When we come to inquire, on the other hand, what progress has been made in the esthetic problems presented we find less satisfaction among architects. Two difficulties have been encountered—the deadness of the ordinary surface which is left after the forms are removed and the perverse danger of seeking relief by imitating the traits of stone and stone construction. If a concrete wall is to be covered with a

facing of some other material the concrete is used as the Romans often used brick and in itself presents no opportunity for an artistic success. The Assyrian walls of unbaked bricks compressed into mass by their own weight after being laid were apparently treated in a similar fashion, and neither here nor in the stucco-covered walls of Italy and the Mediterranean country do we find any precedent for the problem which faces our architects in this new material. It functions differently from stone and yet has something of the appearance of stone, so that its development of a peculiar style is retarded. The designer's eye accustomed to masonry distrusts the artistic value of the forms which reinforced concrete safely and appropriately takes. The same thing, of course, happens with new ma-



ESTATE OF
OAKLEIGH THORNE, ESQ.

BALUSTRADES AND GARDEN FURNITURE
BY THE ERKINS COMPANY

Garden Furniture



RESIDENCE OF OAKLEIGH THORNE, ESQ.
MILLBROOK, N. Y.

THOMAS NASH, ARCHITECT
BALUSTRADES BY THE ERKINS COMPANY

materials generally. Structural iron or steel appears first in pillars resembling stone columns, and for that matter many of our cherished conventions in stone architecture are the fossil forms of timber building without any vital meaning of their own. That concrete is destined to produce a modification of forms at once expressive of its capabilities, suited to its uses and pleasing to the eye is the inference that the history of other structural materials imposes. It is useful and eventually we shall learn to use it gracefully. Already there are indications of some of the probable results in architectural design, such as the flat arch and the tapering beam, as recently pointed out by Mr. Howes.

Meanwhile, when architects are still in several minds as to the wisdom of a general use in the building of houses of a material which they cannot yet pretend to have mastered, it has been taken in hand by the landscape architect without misgivings. In the first place, the neutral tone of its usual color, which has been considered in many cases a sufficient fault to bar it out of consideration at least for metropolitan surroundings—this unassertive tinge

is delightful in a setting of trees and lawns. Marble and fresh-cut stone cannot compare with it in some color effects. And as the sand with which the cement must be mixed can usually be that of the neighborhood the variety of available color is by no means a thing to be despised, more particularly as in such a case it has a natural appropriateness. Durability is a virtue in which the material at its best outdoes stone. It has the lasting qualities that withstand freezing and thawing; with a coating of special cement it can be made waterproof, and in case of injury it can be repaired, the renewed portions becoming perfectly integrated with the old body.



TILE HOUSE
INTERLOCKEN, N. J.

SQUIRES AND WYNKOOP
ARCHITECTS

Recent Work by Squires and Wynkoop



PHI DELTA THETA FRATERNITY HOUSE
WILLIAMS COLLEGE

SQUIRES AND WYNKOOP
ARCHITECTS

RECENT WORK BY SQUIRES AND WYNKOOP

THE brick building of the Phi Delta Theta fraternity house at Williams College is an interesting example of recent work in college architecture. The building, as demanded for its purpose, affords a generous interior for partition on a plot of ground of modest proportions without shooting up to a height which would be out of keeping with its surroundings in a village street. Care has been taken to effect a pleasant variety of surface in the brick walls by recessed courses, trims, inlays, marked-out window spaces and occasional special patterns. The steep pitched roof is fitting to the northern mountainous region and the twin-columned portico, without taking emphasis in the de-

sign, suggests the architectural traditions of a district settled at an early date.

The dwelling-house shown on the preceding page is an example in concrete work, the photograph being taken before the trees were in leaf, to show the handling of masses and spaces frankly. The architects, Messrs. Squires and Wynkoop, have given considerable attention to work in this material. The use of hollow tile and other fireproof material they have carried to a point of facility with good results. Interesting dwellings have been built by them in New Jersey among the Oranges and in the neighborhood of Newark. The house built for Professor Lough at University Heights is said to have been the first terra-cotta tile house built in New York City. They have made an effective use of concrete beams, and hollow-tile walls.

Modern Brickwork

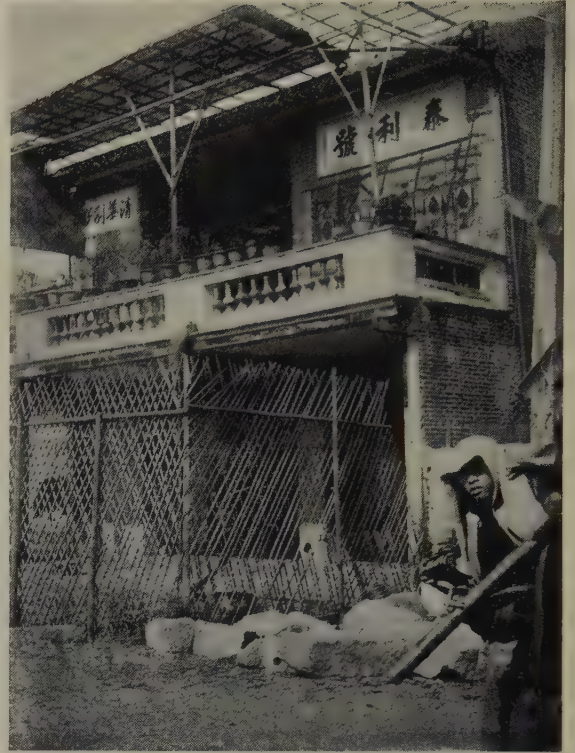
MODERN BRICKWORK I. MATERIALS BY CHARLES W. STOUGHTON

THE architect of to-day still avails himself of the same building material that served his arch fellow craftsmen so well in the hanging gardens of Babylon, the temples and palaces of Assyria and of Persia. The oldest of manufactured products, we look upon brick as one of the most usable of our modern resources for pavements, for walls and for decoration. As often as architecture lifts up its head and flourishes brickwork has a little Renaissance of its own and shows anew how much it can help in developing and perfecting the characteristic traits of a style when it is used in the proper way—after its own bricky character, so to speak—leaving the field free for stone to be used as stone and terra cotta as terra cotta. Each in turn will play its full part in influencing the architecture of a period and each will find new forms for itself in terms that express the artistic temperament of a nation.

Thus we have come to think of the Italians of the north, where clay abounds and stone does not, as loving to work principally in terra cotta and brick; of the French as availing themselves of brick for the pattern work of the Normandy manor houses or for the finely contrasting wall surfaces, used with stone, of their châteaux; of the Dutch as loving brick and terra cotta for themselves and using them to build up a new and indigenous architecture for city and country, and of the English as bringing out all of the good homely character of brick in its use, either alone or with stone, in their country houses. Each of these people impressed its stamp on the brick architecture which it perfected. Each received the due reward of its labor in producing notable variations of its own type of architecture, which differed thus in spirit and in form from those of the Eastern nations and differ not less from the



A CHINESE COUNTRY SEAT



BRICK AND TERRA-
COTTA HOUSE

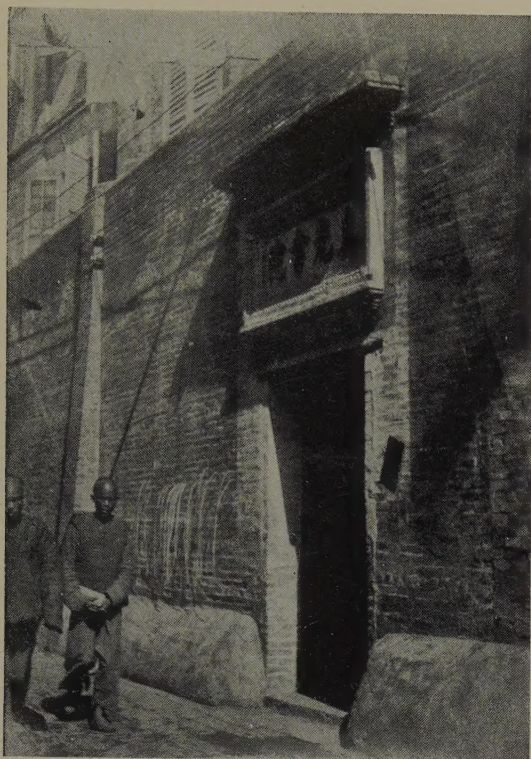
CANTON
CHINA

appropriation which we are now making to our own purposes of the same little blocks of clay.

In the older world we come, with the joy of discoverers, upon the remains of the beautiful brick pattern work of Persia and the farther East, or upon the huge, gaunt walls of Roman buildings, stately in their ruin, their surface and colors almost like the stone which has been taken from them. We are astonished at their aspect of dignified antiquity. In our own cities no brickwork is ever very old, much less impressive; the weather biting into the poor mortar of the earlier work soon brings its small units into crumbling ruin and we sweep them impatiently away.

It would certainly appear inevitable that in the age-long handling of brick, so elemental in its shape, so restricted in its color, every possible arrangement and variation of form must long since have been found, used and perfected, every motif exhausted by people who, limited to the use of burnt clay, were also instinctive artists in conventional patterns and colors; yet so unfailing is the response of Art to the call for beauty of each succeeding generation of men who will seek her, that not only are these forms not hackneyed in our use of them, but we come to them as if for us, first

Modern Brickwork



BRICK WALL WITH
STONE PANEL

CANTON
CHINA

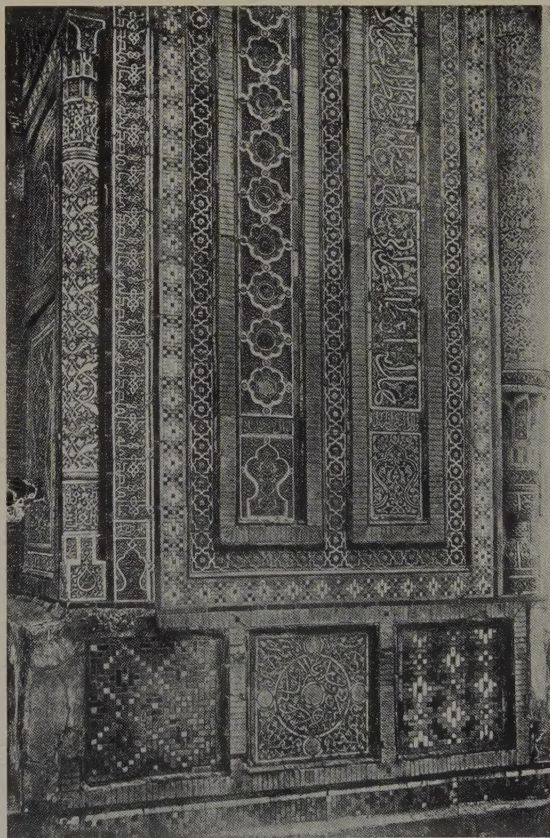
the clay were being mixed and burned, the terra cotta molded, the tiles dipped and fired.

Each great family of artisans takes from the common stock what it can devise and use, and brings a new and ever human interest to the working over of the old forms into the expression of its new life. For us of this time, to cite one instance, opening vistas of house and garden architecture present new and hitherto unthought-of problems; of wall surfaces that shall be appropriate to city streets or to country lawns and glades; of terraces, pavilions and pavements that are to become a part of their natural setting, and these requirements, the outcome of our expansion of life, bring to the designer the opportunity of lavishing upon them his most refined skill.

And this he must do with the simplest material, formed in insignificant units which have not varied their size or shape enough to affect design since the building of the Tower of Babel. Perhaps it is the suggestion of this message, as of the oldest universal language of human devising, willingly accepted by people as far separated in every other usage of life as the East is from the West, that makes the brick forms appear to us so companionable. The slight variation of dialects, the shapes and colors of the

words removes no branch of the family far from the parent stem. The bricks themselves may be the long Roman form of the Baths and the Pantheon, the smooth gray bricks of China or the great flat slabs of the old city wall of Mandalay, and the jointing may vary from a hair crack to the deep mortar beds that exceed the thickness of the clay—it is all one to us; at a little distance they look alike, they are still brick walls, mellowed it may be by the suns and rains of a thousand or two years, or built from a burning, up the river, of a few months ago. The weather has eaten out the joints during the centuries or the tucking tool has grooved them out and the individual bricks show their bond equally on the mosques of Ispahan, the town halls of Belgium and the latest Riverside Drive apartment house.

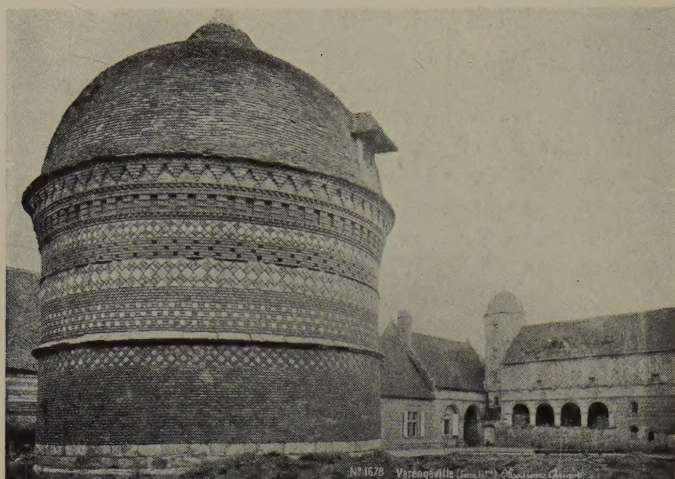
In the hands of those who love to use it the resources of brick alone are ample. Given even a single color and size and the freedom to lay the bricks in patterns, with vertical and header courses, cutting corners to make diagonal figures, raising or sinking bands and panels—the wall so built be-



MORTUARY MONUMENT
OF SHAH ZINDA

SAMARKAND

Modern Brickwork



COLOMBIER D'ANGO

VERANGEVILLE, FRANCE

comes a fine study; its surface, demure enough in the direct light, emerging and seizing our attention with unexpected interest as the glancing sun's rays bring every elevation and depression into delicate relief. We add another shade of the same color of the brick and make the wall less dependent on the direction of the light and capable of almost infinite variation and play of surface. We may further add bricks of other colors and set tiles with the same or different surfaces into the wall and thus accentuate our bands and panel work by color contrast, bringing out all of the original quality and warmth of the wall color, and recalling to the eye at the same time the wall texture which counts for so much in the aspect of the building.

One might consider this opportunity enough for the age-long satisfaction of a race of clay workers with walls to build, as it was for the Assyrians and Persians with their splendid brick and tile tombs and palaces. We shall adequately illustrate our own chapter of the History of Art if we can do as well as they; but for us there is the further resource of stone, to harmonize or contrast with every color and every texture of brick. We may use a pale yellow brick and a white terra cotta or stone and get a harmony of agreement, or with a clear red brick and white marble get a brilliant contrast, and in doing either we shall find that the quality and color of each material is immeasurably enhanced by the other, the marble appearing more crystalline and translucent and the brick more rich and opaque by the contrast.

In this our sense of enjoyment is heightened and stimulated; we appreciate anew the fine elemental qualities of the stone and of the brick

by their effect upon each other where both are made to appear at their best.

Whatever the similarity or difference, however, in the neighboring materials, brick must be used in ways appropriate to its small scale, its intractable nature, its evident limitations—stone, as becomes its own qualities and stony heart. There can be no successful imitation of either by the other in surface or in tooling, no continuing of the members of one by the other, but a clean, sure line of separation and preferably some difference of color wherever they come together, the brick keeping to the things which it does so well, its broad wall surfaces and panels, its slight offsets and flat bands, the stone sup-

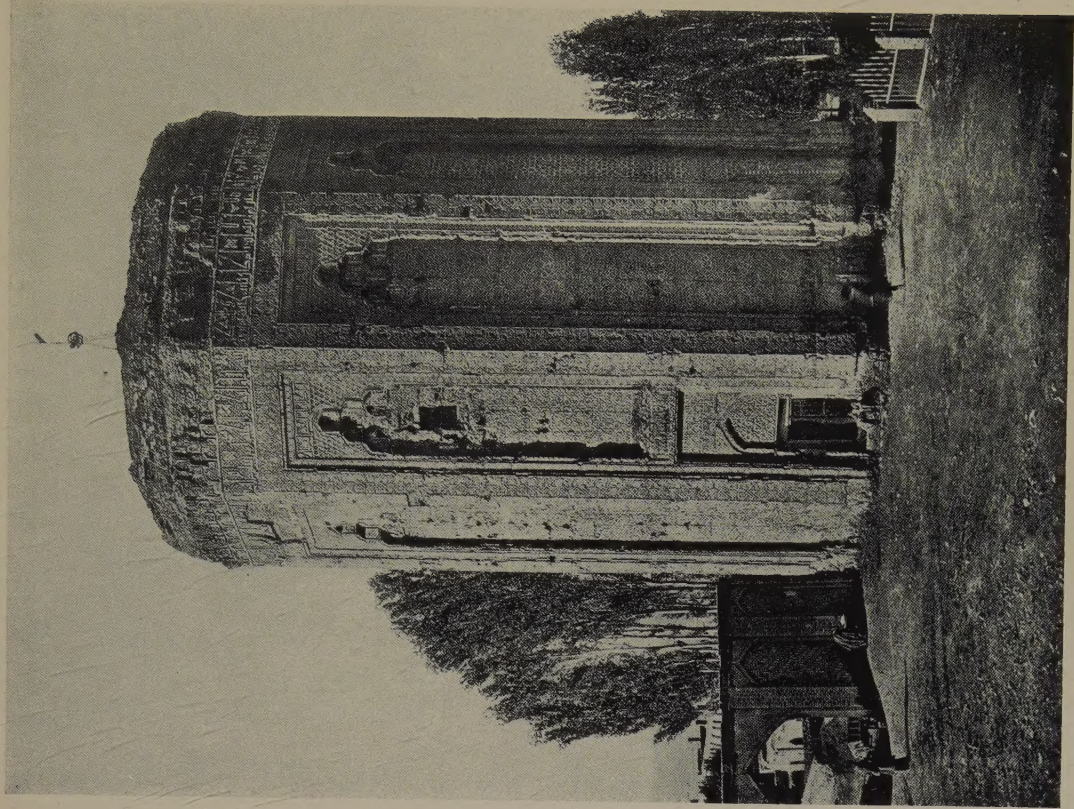
plementing these with its moldings, its lintels and columns.

The relation of color and of texture between the two materials may, as we have seen, be varied to any extent from the self scheme to the complementary scheme, a smooth stone serving as the refining element to a rough-surfaced brick with strongly accentuated bond, or finely laid pressed-brick panels quieting the too vigorous stone. The bricks that are now being made enable us to do this, for they show more and more variety of form and of surface, serving and, indeed, leading our excursions in the art of bricklaying into new and wider fields. Added to this is a renewed appreciation of the value to the wall of the separate bricks, an idea as old as



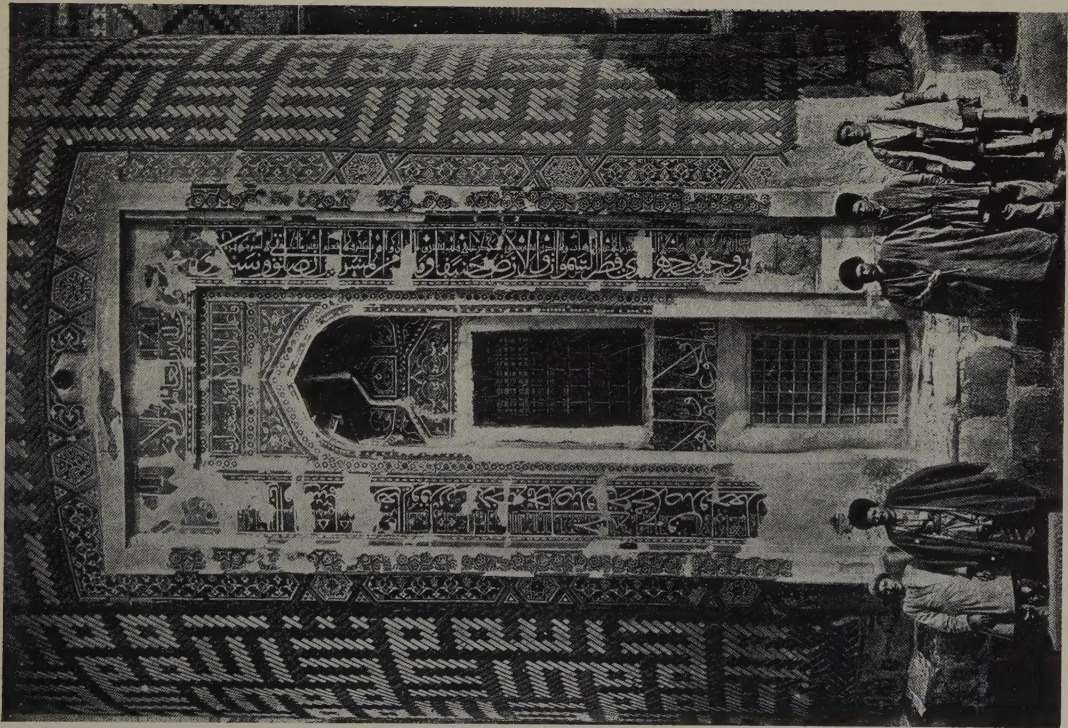
FISH MARKET

HAARLAEM, HOLLAND



MAUSOLEUM OF MUMINE CHATUN

NACHT SCHEWAN



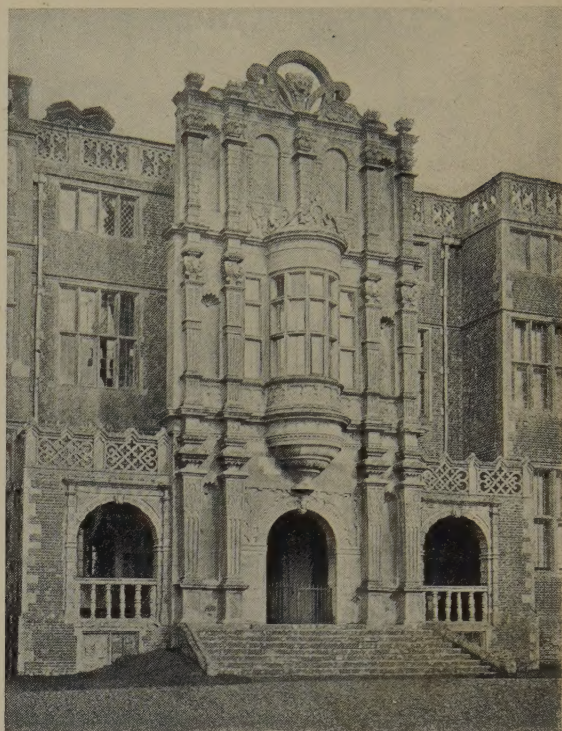
MOSQUE OF SCHECH SAFI

ARDEBIL

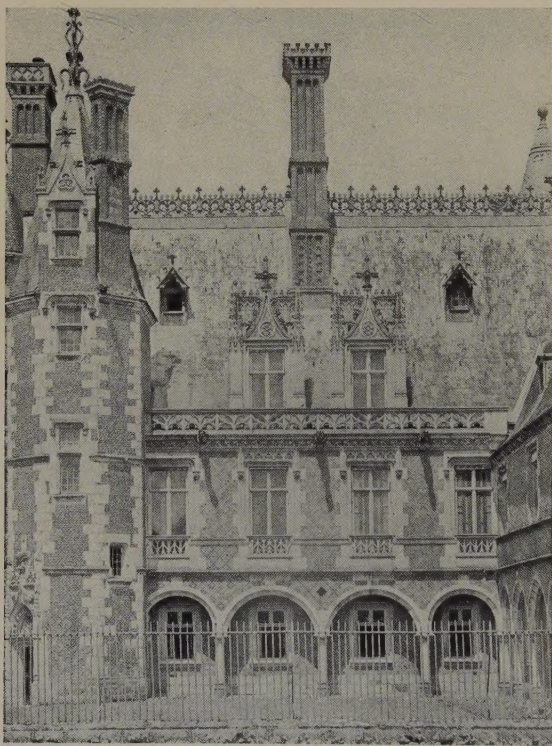
Modern Brickwork

the kilns but new to us, offering the chance of further variety in the jointing and giving us a firmer grasp of the true use of brickwork. Formerly the only variation in the laying of the bricks was found in the bond, which might be English or Flemish or plain American, but in all of them the joints of face work were flush with the surface and as small as could be laid, so that they counted for little. While good work, especially as paneling with tooled stone-work, is still laid in this way to give smooth, refined surfaces, other brickwork in both city and country receives a fine robust quality from being laid with large joints, flush or tucked back in a groove, leaving the horizontal and sometimes the vertical edges of the bricks to stand sharply out and cast their shadows, individually, into the hollow joints. Such walls have a vigorous quality comparable to stone in their ability to hold their own and to harmonize with the setting of nature.

To attempt to even indicate all of the varied resources of this friendly material and its humble companion, mortar, would far exceed the limitations of our space and the reader's patience, but in another article we will follow the course of some of our architects in their working of this old and yet ever new field of opportunity. C. W. S.



BRAMSHILL, HANTS



CHATEAU DE MAINTENON

CXIV

ACCORDING to the thirty-ninth annual report of the trustees of the Metropolitan Museum of Art the year ending December, 1908, showed the largest attendance in the museum's history, as well as the largest number of accessions, and the inauguration of a policy of special exhibitions, beginning with that of Augustus Saint-Gaudens, followed by one of contemporary German art, both of which were reviewed in the columns of the *International Studio*. The attendance was 817,809; that of 1907 was 800,763. The accessions numbered 5,686 objects of art, an increase of 1,847 over the previous year. Among the most important of these accessions are the extensive collection of laces—numbering 967 pieces—from Mrs. Magdalena Nuttall; the bequest of fifteen modern paintings from Mrs. Martha T. Fiske Collord; the Miss Jane Hunt legacy of the *Girl at the Fountain*, painted by William Morris Hunt; the gift of the portrait of Augustus Saint-Gaudens, by Kenyon Cox, from a group of the sculptor's friends and admirers through A. F. Jaccacci. Two important additions to the collection of sculpture have been received from Mr. Edward D. Adams: *La Main de Dieu*, a marble by Rodin, and *Die Mutter*, a marble group by Lewin-Funke. The Egyptian expedition resulted in uncovering a headless Osiride figure of Usertesen I.